November/December 2019
Volume 45, Number 3

3-D Imaging Past, Present & Future

STEREO WORLD

A Publication of
National
Stereoscopic
Association, Inc.

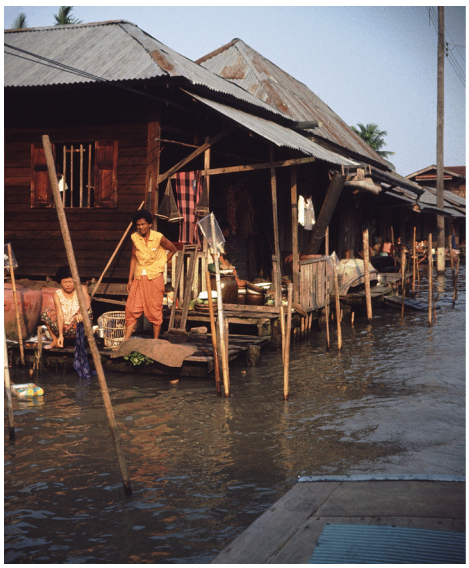
3D-Con 2019
Part 2

Working Class Women

Flatiron in 3-D

'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides



by Mark Willke

Scenes from Bangkok

Our views this issue are from a couple who apparently traveled to many distant locations, taking Realist slides along the way.

These three are part of a group labeled "Bangkok Thailand" and I'm guessing they were taken in the early 1960s. The individual mounts contain little information about the scenes shown. The first is blank, and the second and third views share the notation "River Market." They all seem to feature an area located along (or in) a river.

The first appears to show housing built right up over the water. The person in the second view may be taking a harvest to the market shown in the final view, which is also mostly on the water. (I had to crop off an overhead awning that was much too close to the camera in that last view for eye comfort.)

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, *5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.*

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World *and the NSA assume no responsibility for its safety.*

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The scene in the beach ball chute from The Man With F.E.E.E.T. *by Eric Drysdale, winner of the 3D Theater Paul Wing Award during the 2019 3D-Con in Akron, Ohio.*

Back Cover:
A sculpture surrounded by snow on Mount Nemroud is one of many impressive stereos from Archaeological Treasures of Turkey *by Oktay Akdeniz, which won the 3D Theater award for Best Show Based on Photography.*

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The National Stereoscopic Association
is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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A Final Contribution

In addition to all the articles Richard Ryder contributed to *Stereo World*, in October the NSA received a check from his estate for $15,000. Rich had instructed that the funds be used to further the goals of the organization. It's too late to hand him another award, but we can again remember him in these pages that he so generously enhanced with his research and writing. (See *SW* Vol. 45 No. 1 page 14.)

Worth the Wait!

Two shows presented in this year's 3D Theater at 3D-Con in Akron were about 10 years old. That's not a complaint, but more an expression of gratitude to those who made it possible for NSA members to finally see these significant 3-D shows, both produced by professionals from the realms of film and television. Both would have been difficult to see for those not living near the LA or New York areas where most of their limited showings happened. (Another good reason to attend 3D-Cons.)

watch the "making of" video at tinyurl.com/wpljmxv.

The other presentation, *The Man With F.E.E.E.T.* by Eric Drysdale, was the winner of this year's 3D Theater Paul Wing Award. The 2010 production has been available in View-Master format for a while, but those gathered in Akron got to see it projected with its current soundtrack narration by John Hodgman. Having been a staff writer on *The Daily Show with Jon Stewart* as well as *The Colbert Report*, NSA member Drysdale had plenty of contacts in the TV and comedy world to create this delightful spoof of now collectible TV and movie licensed View-Master packets from the 1960s through the '70s

To initiate the concept and inspire others to send in vacation stereos, Donald Deaton sent this shot of a Waterloo Boy Model N tractor, built in 1920 and seen in the John Deere Tractor and Engine Museum in Waterloo Iowa. (Deere had purchased the Waterloo Gasoline Engine Company in 1918.) Stereographed during a museum visit on July 14, 2019.

Vacation Stereos

NSA member Donald Deaton has suggested an interesting column idea to encourage members to send in for possible publication stereos they've taken. Even many who've never considered entering competitions often

Editor's View

Comments and Observations

by John Dennis

First shown was *The Butler's in Love* by Hollywood actor/director/screenwriter David Arquette, one of nine selections from the December, 2018 LA 3-D Movie Festival. The 2008 14 minute film is, in part, an homage to Absinthe and a production *by* an Absinthe company in France. See it flat on youtube in two parts at tinyurl.com/y47vosdq and tinyurl.com/yxk5phw2 but be sure to

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

find images they consider, at the least, better than average among their vacation stereos—images worthy of sharing thanks to some particular impact or interesting subject matter.

The concept has the advantage of being wide open as to subject and informal in approach. So, we're inviting anyone with an image they really like to send it in so we can determine if the idea has deep support.

No competition, no prizes, and the "rules" will be few and rather casual. Keep in mind that stereos taken on a weekend or a vacation at home could be just as interesting as those from a trip to Tasmania. Location, date (hopefully images taken this century), and subject ID as far as known would be good to include. Feel free to mention the nature of the trip (family, personal escape, etc.) as well as sources of information about the subject like websites of parks, museums, etc. We need jpeg files of 350 to 400 ppi at full reproduction size (six inches wide for the complete pair) sent to strwld@teleport.com. Prints or slides can be sent to PO Box 86708, Portland OR 97286.

The Unknowns

Can You Identify the Subjects of these Views?

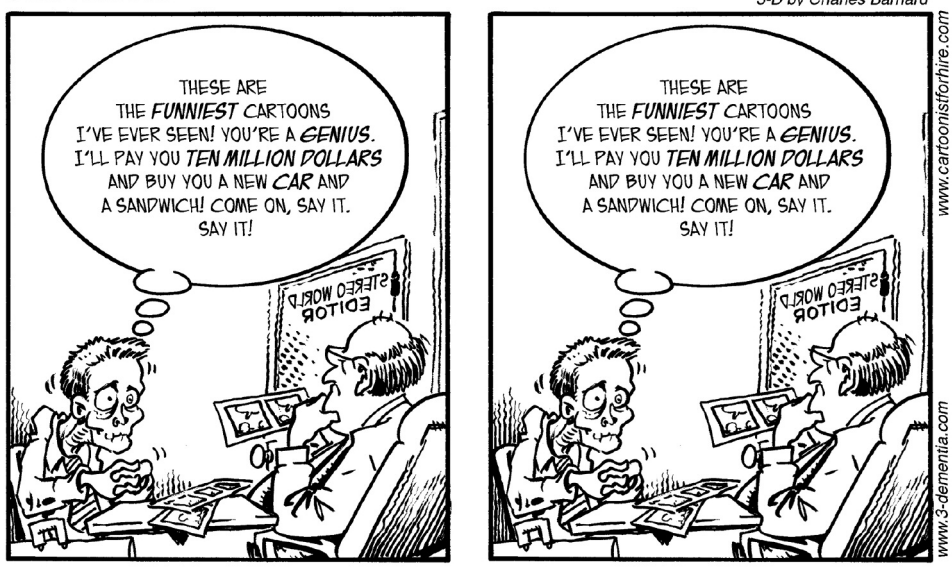
by Russell Norton

Collecting doesn't have to be mainstream to be wonderfully rewarding and one of my favorite off category collecting topics is "lunch." Picnics, banquets, cooks, kitchens, campfires and the like. This exceptionally beautiful image shows an axe and garden fork in the right foreground and a table set for a hearty meal with the crew. Is the diner on the right dressed in the fancy shirt with an anchor and stars a fireman?

Can you identify this stereo? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.

GONE MADDD

by AARON WARNER
3-D by Charles Barnard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STEREO WORLD EDITOR
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www.cartoonistforhire.com
www.3-dementia.com

3D-Con 2019

Part 2

by John Dennis

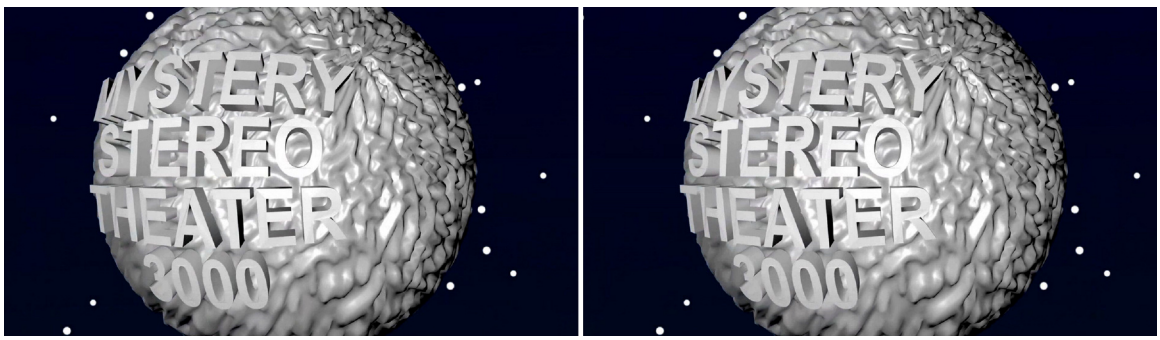
3D Theater

A total of 34 shows and five guest speaker presentations kept 3D Theater chair Jay Horowitz busy through its flawless four day run at 3D-Con 2019 in Akron, Ohio.

THE 2019 INTRO VIDEO by Jay Horowitz is a 3-D version of the *Mystery Science Theater 3000* logo, altered to read "Mystery Stereo Theater 3000." The theme of the popular TV comedy series was carried through video skits starring 3D-Con Co-chairs John Bueche and Barb Gauche opening and closing each 3D Theater session. Trapped 1000 years in the future on an *MST3K* style set with only shows from the 2019 3D-Con to watch, the pair shares a different joke in each segment. The *MST3K* theme continued into the 3D Theater show title cards, with silhouettes of the pair appearing at the lower right of the screen as if waiting to watch the show (although not visible or riffing about the images during the actual shows).

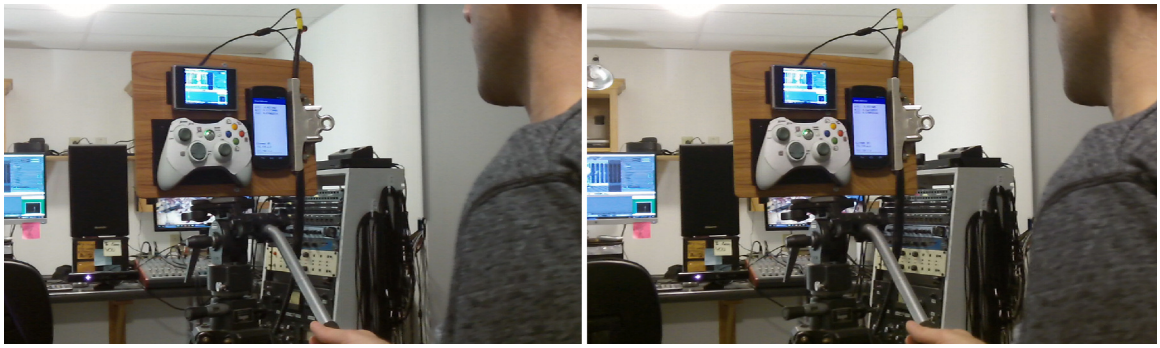
DEVO-WHIP IT! by Michael Toth is a 1997 3-D camcorder video of the Akron band Devo playing their hit *Whip It* with their surrealist humor dedicated to the "de-evolution" theme.

PLYMOUTH ICE FESTIVAL by Rick Schomsky opens with night shots of illuminated ice sculptures in a park followed by back-lit sculptures in daylight. Sculptors are shown working on ice art that



The 2019 3D Theater intro animation sequence by Jay Horowitz was shorter than those of many recent years, but it fed into live action video skits opening and closing each 3D Theater session, all following a Mystery Science Theater 3000 *theme.*

Trapped 1000 years in the future with only shows from the 2019 3D-Con to watch, 3D-Con Co-chairs John Bueche and Barb Gauche opened and closed each 3D Theater session with a different joke. Note the MST3K style set includes the 3D-Con tire/View-Master reel logo.



Jeff Boller's Go Away I Like You Too Much Behind the Scenes *won the 3D Theater Best Technical Achievement Award. Here, just part of the complex process is shown. To enable character animation via Microsoft Kinect, the "shooting rig" consists of a clipboard with velcro, an Android phone, an X-Box controller and a small monitor, all attached to a tripod. See tinyurl.com/y5bp3bex.*

includes animals intended for children to ride, novelty ice creations for people to pose behind for photos, and ice chairs to sit on.

NIAGARA ADVENTURE by Jim McManus reveals the challenges (and resulting imagery) of creating a stereo exhibit in the "World Changed Here" pavilion in the Niagara Falls Cave of the Winds visitors center. From gaining access to restricted wildlife areas to designing rotary slide viewers while realizing the need to manipulate many of the 30 images for both good stereo and to explain the natural and human history of the falls, the show relates a stereographer's adventure in fascinating detail. See lifeis3d.com.

GO AWAY I LIKE YOU TOO MUCH by Jeff Boller was presented in its finished form, revealing the presenter's unique animation skills in this part of his multi-year *Smitten 3D* video project. Part of this musical video can be seen in 3-D in the second half of his Special Presentation at 3D-Con 2018 at tinyurl.com/y5bp3bex.

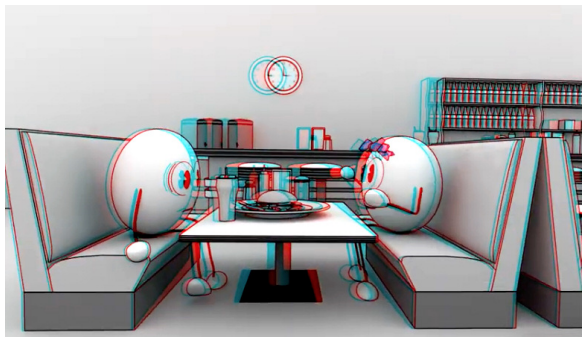
GO AWAY I LIKE YOU TOO MUCH BEHIND THE SCENES by Jeff Boller won the 3D Theater Best Technical Achievement Award for its detailed 3-D look at his DIY animation techniques. See tinyurl.com/y5bp3bex.

ALTERED REALITY by Ray Moxom uses a variety of techniques to change stereo images, from adding musical notes escaping a horn to a red sky behind an onion dome church, mirrored images, color elements in black and white pairs, etc.

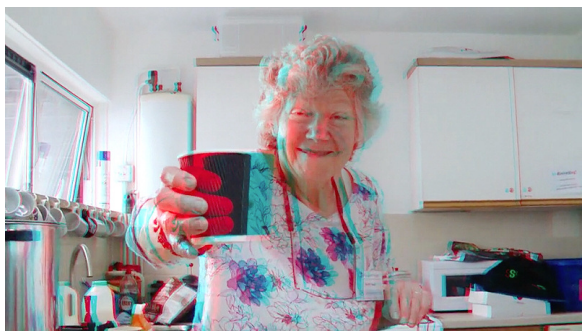
MEMORIAL DAY 2019 A FIELD OF FLAGS by Robert Shotsberger places the audience amid long rows of flags, waving against a bright blue sky.

THE STEREOSCOPIC SOCIETY by Kate Sullivan is a delightful 58 second look at the now 125+ year old Stereoscopic Society UK that includes meetings, members, equipment, images and a quick cup of tea. See it in 3-D at tinyurl.com/y68baepb.

The food scene from Jeff Boller's Go Away I Like You Too Much.



Stereographer Mary Paul offers tea during a Stereoscopic Society meeting in St Pancras Church, London. From the 58 second Stereo Theater show The Stereoscopic Society by Kate Sullivan.



A scene from the "extreme slow motion" film Platform 6 *by Karel Bata.*

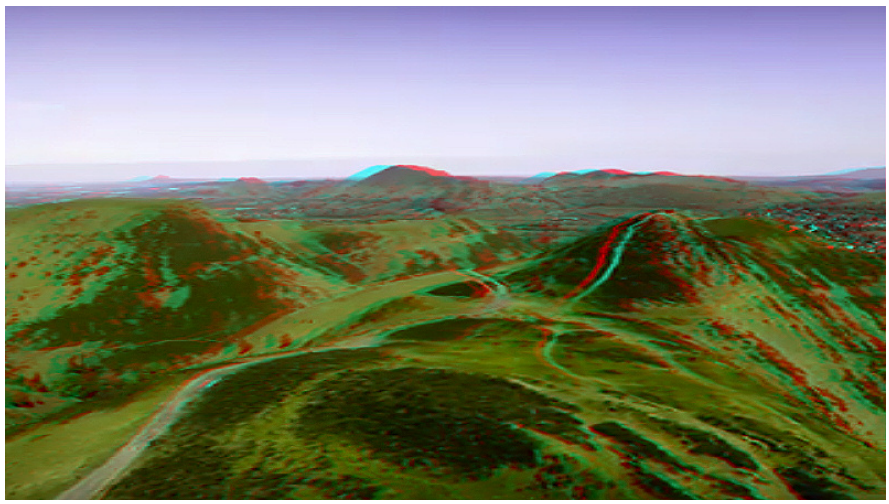
PANCAKE DAY by Andrew Hurst refers to Shrove Tuesday (Mardi Gras) when pancakes are traditionally served in Commonwealth countries and Ireland. The short, humorous video reveals the trials of mixing and flipping pancakes for the day's festivities.

A SOMERSET SECRET by Dave Robertson documents the largest illuminated carnival in the world, with participants, dancers and floats converging from towns all over the southwest England county of Somerset.

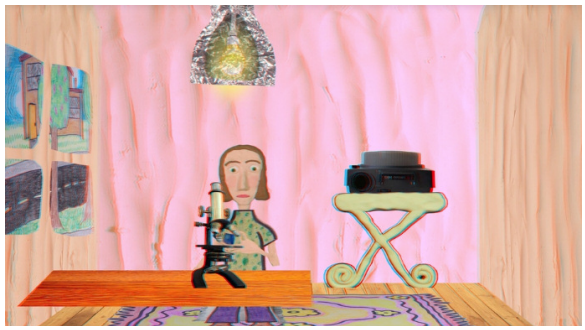
THE MYSTERY CATS OF YORK by Ray McMillan reveals the many cats watching from window sills, doorways and rooftops. Unlike many live animals, these sculpted cats pose willingly for photos, although getting close can be a challenge in some cases. The narration identifies several historic buildings graced with cats, one guarding the ale at an old alehouse, others appearing to be interested in pigeons.

A DRONE FLIGHT UK IN 3D by Phil Brown flies over castles, beaches, parks and houses. Captured using a single dji mavic pro drone, the 3-D video was obtained by shooting in 2-D, "Left Eye" and then time shifting this original 2-D by several frames, providing a right eye view. Both views were then aligned and converged in post production. While fast moving cars or birds would cause problems with this technique, the mostly static, calm weather subjects are seen in impressive 3-D from various heights. See the full show in 3-D at tinyurl.com/y5v2pbwb.

THE ROAD TO PETRA by Phil Brown won Best Program Based on Vintage Material in the 3D Theater. It pans over and zooms into



Green hills in a hyperstereo drone video from Phil Brown's 3D Theater show A Drone Flight UK in 3D. *See it in 3-D at tinyurl.com/y5v2pbwb.*



A frame from the animated Cyrogen Children *by Sadie Schiffman-Elier. See it in 3-D at tinyurl.com/y6z9bt8k.*

vintage stereoviews of the famous city, taken from 1900 to 1920. The well researched narration and carefully restored imagery go far beyond the usual structures carved from rock walls, and include ruins and monuments above the valley and the seldom mentioned nearby "Little Petra." See the complete show in anaglyphic 3-D at tinyurl.com/y4sny2et or request a free download of the full HD HSBS mp4 file at 3dphilbrown@gmail.com.

FLYING WITH THE BLUE ANGELS by Hank Caruso is an exciting series of slides taken with a Stereo Realist from the back seats of navy jets used by the team. The confined cockpit and close canopy result in some understandable window violations that detract very little from the dramatic stereos.

ARCHAEOLOGICAL TREASURES OF TURKEY by Oktay Akdeniz won the 3D Theater award for Best Show Based on Photography. It explores temples, restoration projects, massive sculptures, Greek and Roman ruins and several huge theaters, some on dizzyingly steep hillsides contributing to dramatic 3-D.

WHITE WATER by Nancy Moxom follows multi-person rafts on a small river and goes on to single person kayaks as they do rolls and compete through marker gates and around obstacles.

70TH ANNUAL CHICAGO LIGHTHOUSEE SHOW by Russ Gager presents images from the Chicago Stereo Camera Club's annual exhibition of stereo photography, benefiting the Chicago Lighthouse for the Blind. Outstanding entries from around the world are included in this long standing exhibition.

WHO AM I by Brett Waguespack is a student film from the University of Texas in Austin. A young man examines the meaning of self while multiple images flood the screen. His questions prompt challenging responses from the woman he is talking to, creating a rapid fire dialog well illustrated in 3-D. (This and the following eight shows are top selections from the December, 2018 LA 3-D Movie Festival.)

THE BUTLER'S IN LOVE by David Arquette is based on the Mark Stock painting "The Butler's in Love" and the story of a romance between a butler and the wife of the host of a 1912 fancy dress party. When a couple in 2008 sit to plan their wedding in a San Francisco restaurant, the man does business on his phone largely ignoring the woman, who stares intently at the painting of a butler gently holding a glass smudged with lipstick on the wall behind her distracted mate to be. The film is simply elegant in nearly every sense of the word, and includes a unique 3-D close-up of absinthe being poured over sugar on an ornate strainer. It can be seen in 2-D in two parts at tinyurl.com/y47vosdq and tinyurl.com/yxk5phw2.

HEREDITY by Carlton Bright is described by the presenter as "a stereotypical depiction of a life cycle still unborn." Some images are superimposed on 3-D star fields, or pulse as a skeleton floats through the scene. Some of his recent 3-D work can be seen at tinyurl.com/y4zxwzfe.

FLAMENCO by Demetri Portelli was shot at the Santa Paula, CA airport to demonstrate the TrueMotion software used to generate the video at 24 frames

General Guidelines on Making a 3D Theater Show

by Melody Ahl

The following items do not discuss how to use specific software programs in order to align stereo photos, edit the photos, or create a stereo program for projection. These directions deal primarily with photos, but the concepts apply equally to video shows and computer generated shows. I would like to thank Andrea Shetley for her suggestions.

1. Determine the type of show you wish to make: scenery, action, fashion, instructive, travel, comedy, etc. Pick an overall theme and stick to the story. A potpourri of your favorite photos does not constitute a theme.
2. Plan for the total time of the show to be no longer than 10-15 minutes at best. This includes the times for titles, transitions, and credits. Audiences prefer shorter shows, especially if the room is too hot, too cold, or the seats are uncomfortable—which they generally are after sitting for longer than an hour. The total time will help you determine the total number of photos, videos, etc. to include in the show.
3. Make a separate folder on your computer to store the photos that you will copy. Select the photos/videos and copy them into the folder. Be extremely selective; you don't need every shot you took of the subject and if you took multiple photos of the same thing, choose only the best photo.

Snow on Mount Nemroud transforms this archaeological site into a dreamscape. The sculpture is among several from a temple built by God King Antiochus of the Commagene Empire in the 1st century BC. The view is typical of the impressive stereography in Archaeological Treasures of Turkey *by Oktay Akdeniz which won the 3D Theater award for Best Show Based on Photography.*

The eroded exterior of a tomb in Little Petra, believed to have been a suburb of Petra, the famous archaeological site in Jordan. Veining in the pink sandstone pillars can be seen in this digitally restored and zoomed in vintage stereo from The Road To Petra *by Phil Brown, awarded Best Program Based on Vintage Material in the 3D Theater. See it in 3-D at tinyurl.com/y4sny2et.*

Zooming far in on an interior view of the Little Petra tomb, the veining in the sandstone columns is more dramatically revealed in The Road To Petra *by Phil Brown, awarded Best Program Based on Vintage Material in the 3D Theater. See it in 3-D at tinyurl.com/y4sny2et.*

per second from a 120 FPS master stereo capture with the Arri Alexa XTs, and to demonstrate the use of a synthetic shutter for creative variations. A couple do a swirling, constantly moving dance to Flamenco guitar in a small hanger. It can be seen in 2-D at vimeo.com/297620740. (The presenter was the stereographer for *Hugo* and has worked with director Ang Lee.)

CYROGEN CHILDREN by Sadie Schiffman-Elier is a multi-media animation centered around questions of identity, inheritance, and ethics surrounding the topic of sperm donation. As the child of two mothers, conceived with the help of the California Cryobank, this is the presenter's very personal story. As well as the top prize, it won the Ray Zone Award for Excellence in DIY 3-D at the December, 2018 LA 3-D movie Festival. It can be seen in 3-D at tinyurl.com/y6z9bt8k.

TOYLETTES IN 3D by Christian Zcshammer is a music video featuring the 1980s style pop punk band from Ger-

4. Put similar photos together for comparison. You might need several temporary folders if there are multiple photos of the same or similar subjects.
5. If you cannot decide which image is the best, have an objective person make the decision. Do not get your feelings hurt if they don't like some of your photos or think some of them are unnecessary, or they aren't good 3-D images. Don't use those photos. Remember that the show is for other people to enjoy.
6. If your photos are in MPO format, make a folder for TIFF files.
7. Convert the selected MPO files to TIFFs in Stereo Photo Maker or another program unless you only have JPEG files (you don't have to convert to TIFF format if you are using JPEG files; I use TIFF files because they are uncompressed and give me better quality for photo editing).
8. Edit and enhance the TIFFs or JPEGs in Photoshop, PaintShop Pro or a similar photo-editing program. Ensure that the photos are sharp, have appropriate color, brightness, and contrast.
9. Convert the TIFF files back into MPOs with Stereo Photo Maker or another program.
10. Align the MPO files individually in Stereo Photo Maker, Cosima, or another program; for Stereo Photo Maker the batch process doesn't consistently align all the photos and you may need to adjust an individual viewing window.
11. Determine the order of the photos and rename them with numbers, e.g., 001, 002 etc.
12. This is the hard part and requires separate instructions depending upon the program. Use a video editing software to make your show, e.g., Pinnacle Studio, Magix Movie Edit Pro Plus, Sony Vegas Pro, StereoMovie Maker, m.objects, etc.

many. With lots of altered color and enthusiastic cross-talk among the four members, the energetic group clearly has fun on stage.

DESPERATEBEAUTY - STRATEGIES by B Just is a one-man band music video featuring dark landscapes with stop motion imagery moving everything along quickly, from people to grass in the wind, waves, cows, cars and steam from cooling towers. Abstract, but intriguing to watch what comes next. See it in 3-D at tinyurl.com/y5r6k5xm.

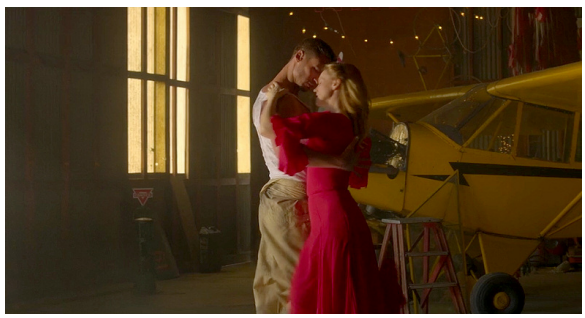
PLATFORM 6 by Karel Bata is a study in extreme slow motion—part of a series of "Platform" films created using a high speed camera modified to allow the synthesis later of 3-D. The process stretches time and transforms a mundane everyday situation (an urban train station) into a mysterious world of living 3-D statues. It was shot Halloween evening, 2017 on the North London line. See anaglyph stills (scroll down) at tinyurl.com/yycqvys2.

METAMORPHOSIS by Michel Patient follows in close 3-D a Cicada, emerging from its brown shell to reveal a bright, green and white insect with those big, bulging eyes.

2019 OHIO INTERNATIONAL STEREO EXHIBITION by Jay Horowitz uses a View-Master animation in its introduction, and the selected images and photographers from around the world are identified as a "reel" clicks into place in the scene title window of a viewer.

THE MAN WITH F.E.E.E.T. by Eric Drysdale won the 3D Theater Paul Wing Award (Best of Show). Christian Finnegan stars as Jack Strider, an ordinary man who becomes steward to the most powerful pair of loafers in the world—known as F.E.E.E.T. (Footwear-based Electronically Engineered Emulation Technology.) In this story based on the fake episode of the made-up mid-'70s-ish TV show, handsome Jack Strider and his amazing compu-electronic shoes catch the trail of a crooked beach ball manufacturing mogul. Narration is by TV and radio personality John Hodgman. The show is available as a three-reel View-Master packet plus a downloadable sound track at themanwithfeeet.com/index.html.

A scene from The Butler's in Love *by David Arquette, one of nine top shows from the 2018 LA 3-D Movie Festival. Although now ten years old, the film had not yet been shown at a 3D-Con.*



One of the few shots in Flamenco *by Demetri Portelli in which the action slows a bit. Shot at 120 frames per second to demonstrate the TrueMotion software used, the rest of the dance never stops. See it in 2-D at vimeo.com/297620740.*

DEVO – GATES OF STEEL by Michael Toth is a 1997 Toshiba 3-D camcorder video of the Akron band Devo on stage.

PSA-ISCC 2018-2019 by Ray Moxom is a collection of top 3-D from around the world.

QUEEN IN 3D by Brian May and Denis Pellerin reveals many of the stereos taken by Brian May during Queen tours and concerts around the world, including band members behind the scenes, in studios and venues being prepared. It offers a short version of the book of the same name, although many of the stereos are really more impressive on the big screen and the narration by Brian May adds a personal touch. See review, *SW* Vol. 43 No. 1 page 18 or order at tinyurl.com/y5wnab4w.

CHIHULY - GARDENS & GLASS by Phyllis Maslin tours this unique attraction in Seattle, including glass sculptures that seem to grow from the soil like beautiful alien plants with glass ball fruits and bright tendrils, many shots with the Space Needle in the background.

WELCOME TO NSA 2020 by Phyllis Maslin invites all to Tacoma WA for 3D-Con 2020 with imagery of the city and many great destinations within a short drive. (See ad in this issue.)

DOMINO SECRET OF THE LOST WORLD by Marek Audy and Richard Bouda is a documentary about discovering the longest quartzite caves in the world on the table mountains of Venezuela.

On Sunday, the On Site Competition and the Digital Image Showcase as well as the winning shows from previous days were shown in the 3D Theater.

Guest Speakers

A total of six guest speakers provided five special presentations in Akron on Thursday, Friday and Saturday.

A SURVEY OF THE OUTER SOLAR SYSTEM IN 3D by Dr. Paul Schenk was a follow-up to his presentation last year, "New

13. Whichever program you use, make the stereo video 15 minutes or less (you can make it longer if absolutely necessary, but don't make it too long or it will exasperate the audience, possibly bore them, or put them to sleep).
    a. Try not to overuse time lapse photography; it is hard on older eyes to focus.
    b. It's not necessary to move photos around in a slide.
    c. Use dissolves for transitions not cuts between photos.
    d. Use a limited number of transition types; too many can be distracting and annoying.
    e. Make the average time for each photo at least 5-10 seconds long depending on complexity.
    f. Make titles for the show description, explanations of concepts, specific places of groups of photos, etc. and credit the photographer(s) and the music used. These can be longer in time depending upon the information. Use a simple and easy to read font such as Arial or Times Roman, nothing elaborate or overly decorative.
    g. Do not use bouncing text, flipping of the text or dropping of the text.
    h. Pick visually friendly fades on wipes/dissolves: up and down is OK, sideways is not.
    i. Don't use overly flashy titles; they are distracting and can be annoying.
    j. Don't overuse the Ken Burns pan and zoom effect; only use it to make a specific point of something interesting or important.
    k. Don't have large blocks of black space between photos.
    l. If you use narration, have someone with a pleasant speaking voice narrate.
    m. Add music to your show

Trapped in a beach ball chute during their investigation, Jack Strider (or at least his foot wearing F.E.E.E.T. at lower left) and Simone Du Villet (Andree Vermeulen) find adventure in The Man With F.E.E.E.T. *by Eric Drysdale, winner of the 3D Theater Paul Wing Award.*

F.E.E.E.T. (on their own chair, center) and Jack Strider (Christian Finnegan) relax at S.H.O.E.L.A.B. in The Man With F.E.E.E.T. *by Eric Drysdale, winner of the 3D Theater Paul Wing Award. See themanwithfeeet.com/index.html.*

Horizons Mission," which covered stereos of Pluto and Charon, how they were obtained and what they revealed.

This year's talk included data and stereos from more missions to more objects, including asteroids Vesta and Ceres, Jupiter moons Europa and Ganymede, Saturn moons Mimas, Rhea and Enceladus, Uranus moons Ariel and Miranda, Pluto and Charon, the Rosetta comet images and New Horizon stereos of the Kuiper Belt's contact binary object Ultima Thule—the furthest stereo images ever taken within the Solar system. (More data at tinyurl.com/utwjco4.)

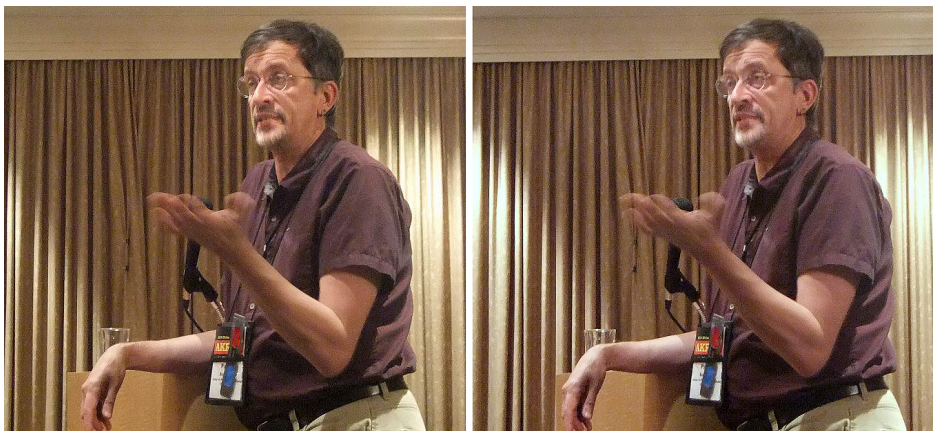
Paul Schenk's first formal introduction to planetary sciences was as a NASA Planetary Geology summer intern in 1979 at JPL during the Voyager 2 Jupiter encounter. Since 1992 he has also been an intern advisor for the Lunar and Planetary Institute's (LPI) summer intern program. Since arriving at the LPI in 1991, he has been using Voyager, Galileo, and Cassini stereo and monoscopic images to map the topography and geology of the icy outer planet satellites.

He has also been a stereo image aficionado for many years, and in 1997

i. Find royalty free music or at least give credit to the performer at the end of the show (do not violate copyrighted material).
ii. Have appropriate music, not slow music or elevator music.
iii. Ensure that different pieces of music flow into each other and do not have long pauses between them.
iv. Adjust the total length of the music piece or pieces to the entire show.
v. Have the music fade out at the end of the show if necessary.

n. At the end of the show, say "The End". This lets the audience know when they can clap.

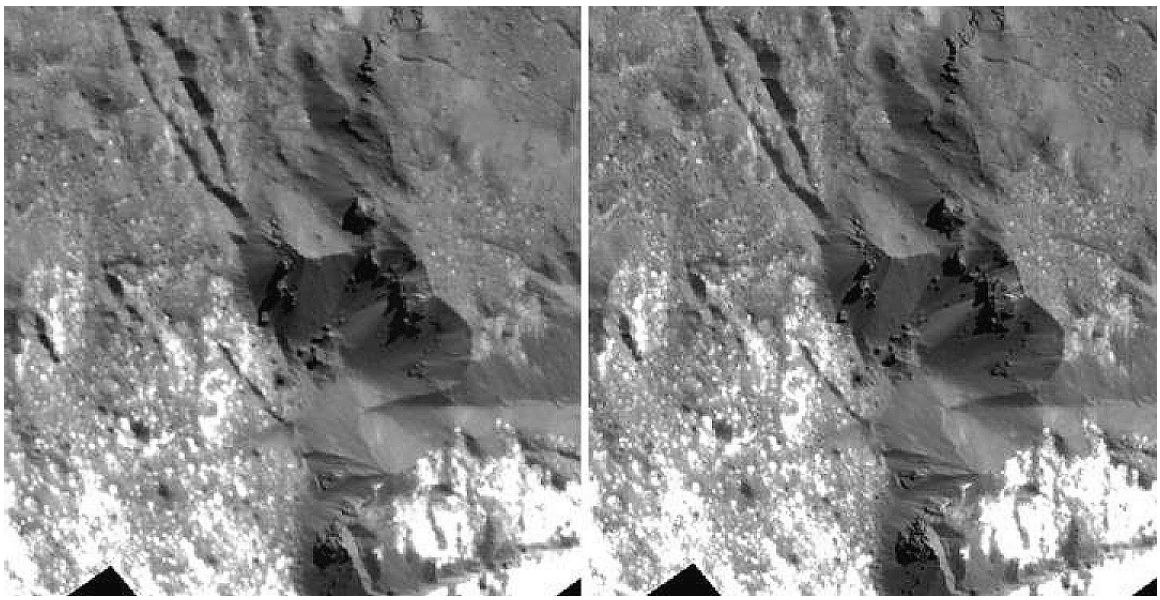
14. Save the stereo video as an mp4 file at 1920x1080 pixels or greater at full resolution if possible using the over/under or side by side view; if not possible to use full resolution, save at 50% of the total image. See Frank Lorenz' article "Stereoscopic Video Formats", in the ISU *Stereoscopy*, Number 108, Issue 4.2016.
15. View your show with other people who will constructively critique it.
16. If necessary, go back and make the appropriate changes, e.g., deletions, alignment, removal of window violations.
17. View the show multiple times to ensure that it meets acceptable criteria by others; make the necessary changes before submitting the video.
18. If the person managing the 3D theater and projection has suggestions, incorporate them.
19. If your photo will be used in a program guide, ensure that your camera(s) do not hide your face. The audience will be able to recognize you in order to thank you for your show.



Guest speaker Dr. Paul Schenk revealed the outer solar system in 3-D during his Thursday evening presentation. (Stereos by John Dennis except as noted)

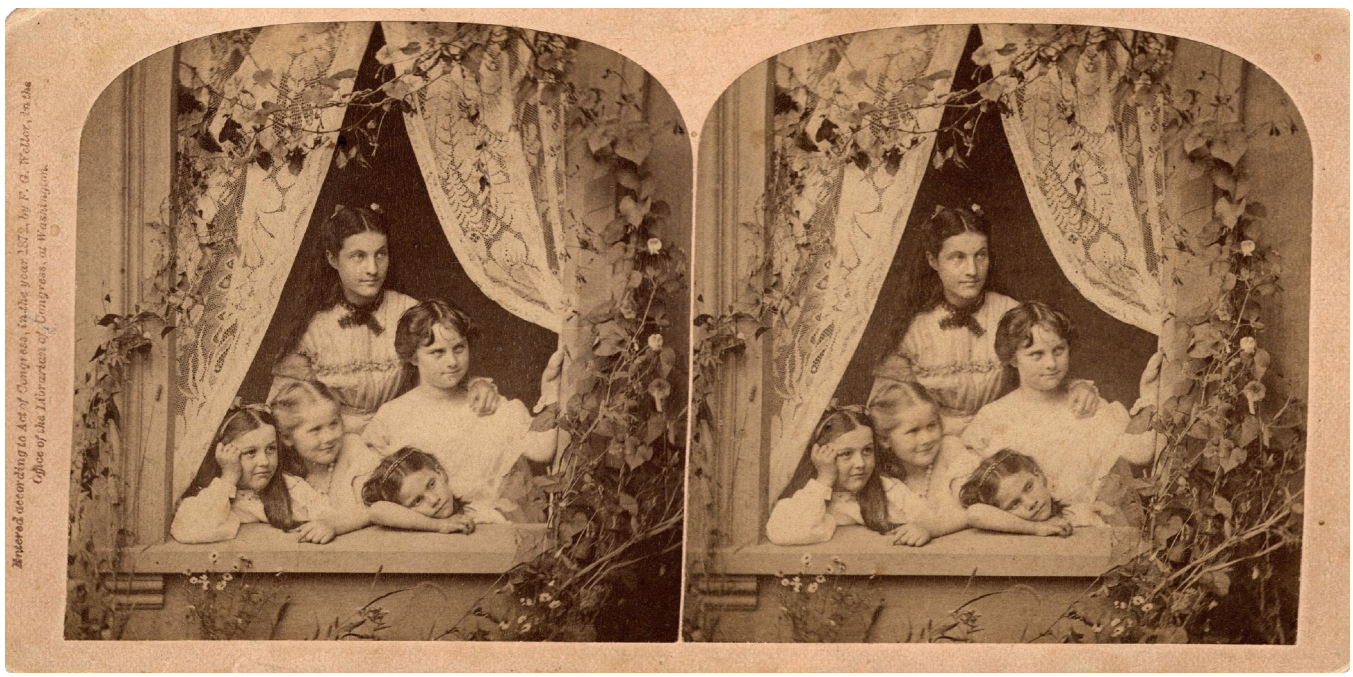
completed an educational CD-ROM entitled *3-D Tour of the Solar System* showing the planets in 3-D. He was a Participating Scientist on the DAWN (at Vesta) and Cassini missions, studying impact cratering on small bodies and plume deposition processes on Enceladus. In 1995, he contributed the six page article "3-D Moons: Hyperstereo of the Outer Solar System" in *Stereo World* Vol. 22 No. 1.

3-D SPACE UPDATE by Eric Kurland went over how he explains the history of 3-D to general audiences, filling a gap in most people's understanding and appreciation of it. He described his own background in 3-D, having been mentored by Ray Zone starting in 2002 and, with



A zoom into the surface of the asteroid Ceres showing bright carbonate deposits at left and bottom, from Dr. Paul Schenk's presentation A Survey of the Outer Solar System in 3D.

F.G. Weller No. 366, "The Martins Have Come Home" from Sentiment and Irony: The Narrative Stereographs of F.G. Weller *by Dr. Melody Davis.*



Ray, coming up with the idea of opening a 3-D museum in 2012. This would become 3-D SPACE, The Center for Stereoscopic Photography, Art, Cinema and Education which in 2018 opened an exhibition gallery in Los Angeles.

There, pieces from the museum collection are rotated along with contemporary works by 3-D image makers, and classes and other presentations are held. Admission is by appointment. The gallery, affectionately called the "3-D Bunker" is at 1200 N Alvarado Street, with the entrance around the back of the building. For more information, an exhibit schedule and video tour, see la3dspace.wixsite.com/3-dspace.

SENTIMENT AND IRONY: THE NARRATIVE STEREOGRAPHS OF F.G. WELLER by Dr. Melody Davis was based on her recent ebook of the same title. It followed her presentation at the 2018 3D-Con, "The Audience for Narrative Stereo – Yesterday and Today" (see *SW* Vol. 44 No. 2 page 7). All but one of Welller's comic, sentimental, group or narrative views from various collections are included in the book, and many were shown and discussed in the presentation. (The missing view is Weller's number 292.)

A narrative stereoview was described by Dr. Davis as a view that uses posed living actors to tell a story. In Weller's views, those actors included Weller himself, family members, friends and local citizens of his hometown of Littleton, New Hampshire. Whenever possible, the individuals posing in the views were identified as the images appeared on the screen. In some cases, the back story behind the narrative provided in the view was covered, as were aesthetic considerations regarding basic composition, subject positioning and expressions, etc.

Weller became a significant part of the stereo trade in Littleton, starting with scenic views appealing to the growing tourist trade, but by 1870 he had started publishing group scenes or "genre scenes" of the sort that English and French stereographers had been producing (and exporting) over the previous ten years. As the ebook explains, "…from 1870 to 1876, Franklin George Weller created stereoscopic narratives with inventiveness and charm that would circulate for decades after his decease through a succession of publishers… Weller's work would be imitated by many stereographers, adding to the repertoire of popular themes from which early cinema would also draw. Though his name is not well known outside the history of stereography, F.G. Weller created American icons." Download the free ebook at tinyurl.com/y4z9lzvg.

Dr. Melody Davis introduces her Friday evening presentation Sentiment and Irony: the Narrative Stereographs of F.G. Weller.

Bob Furmanek and Greg Kintz of the 3-D Film Archive introduce the 1954 3-D film Jivaro.

Fernando Lamas and Lon Chaney in a scene from Jivaro, *shown Saturday afternoon.*

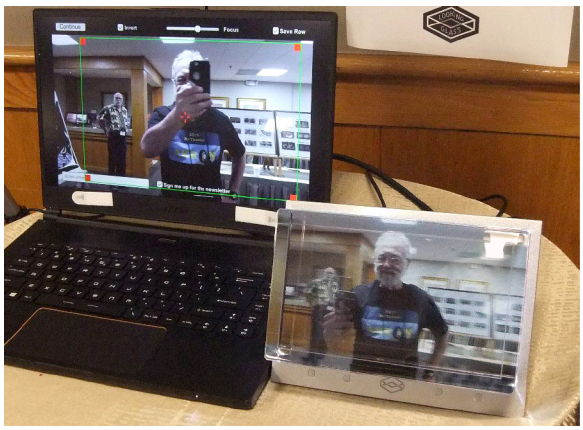
JIVARO by Bob Furmanek and Greg Kintz of the 3-D Film Archive covered the history of the 1954 film (pronounced "he-va-ro") which, after 65 years, was finally shown as shot and now restored—in 3-D. The jungle adventure (AKA *Lost Treasure of the Amazon*) tells the story of outcast Americans and Europeans in a remote Amazonian trading post/bar and their obsessive search for the local headhunters' treasure. The cast includes Fernando Lamas, Rhonda Fleming, Brian Keith, Rita Moreno and Lon Chaney as well as Marvin Miller as the Jivaro chief (?!?) and in a brief appearance, Nestor Pavia, familiar to 3-D fans as Captain Lucas in *Creature From the Black Lagoon* and *Revenge of the Creature*.

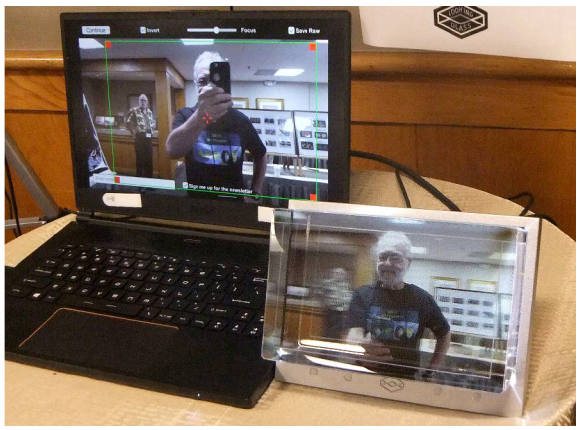
Technical production details and the restoration process were discussed before the film was shown and in a Question and Answer session following it. Except for some 2-D backgrounds shot in Florida, the entire film was shot at Paramount studios but the skillful stereography provides a pretty convincing impression of a South American Jungle.

With 3-D dying at the box office by late 1953, the earlier promoted 3-D release of *Jivaro* was scrapped by the studio, with not a single 3-D showing known to have happened until the second 3-D Film Expo in 2006, prior to restoration by the 3-D Film Archive. It opened in 2-D on January 22, 1954 at a Loews theater in Cleveland, only about 30 miles from the room in which it was finally being seen in its original stereoscopic glory.

The Paravision camera used, unlike Natural Vision rigs, allowed variable interaxial adjustments for closer shots by moving the mirror assembly forward or back. Because the original camera reports from the film have survived, it's possible to find, shot by shot, the focal lengths, convergence points, and interaxial used. According to 3-D Film Archive Technical Supervisor Greg Kintz, "It really helps dispel the myth that some of these films were sloppily put together…They were well crafted films." Among the challenges to the digital restoration of *Jivaro* was the fact that for one side, they could work from the original camera negative, but the other side was an interpositive. This made balancing the left and right

Eric Kurland hands out 3-D SPACE badge ribbons following his Friday afternoon 3-D SPACE Update *presentation.*





The "Lightfield Photo Rail" was a popular exhibit in the 2019 NSA Art Gallery. *A small camera moved along a rail taking multiple exposures of anyone standing in front of the exhibit. The images were seen on a laptop monitor and were also fed into a Looking Glass holographic display. Here, Jay Horowitz shoots back as the camera moves, but nevertheless gets trapped in a volumetric plastic box. See lookingglassfactory.com.*

The 2019 Trade Fair included 23 vendors at 44 tables. Here, Melanie Martin points out recent publications at the London Stereoscopic Company tables which ran along much of the back wall of the room.

images difficult, but the final restoration works remarkably well. For much more about *Jivaro*, see 3dfilmarchive.com/jivaro.

VICTORIAN WORKING CLASS WOMEN IN THE STEREOSCOPE, the 2019 Keynote presentation by Denis Pellerin included views revealing how Victorians regarded sempstresses, fishwives, laundry girls, lacemakers, farm lasses, servants, market stall holders and widows. While stereoscopes and views were products affordable for the middle class but not ordinary workers, a surprising number of Victorian genre views showed working class women in various situations. Since the views sold well enough for so many to be found today, the question Denis asked was, why did middle class people buy stereos of working class women?

He found that the answer was different in each case, and proceeded to show a collection of views from the early 1850s to the late 1860s, showing various working class women that he had researched in detail. The first examples were of fishwives—strong, independent minded women who were in charge of selling the catch the men brought in, and of maintaining the finances since the men were out on the water during business hours. Living and working outdoors made these women strong and healthy, often in contrast to the middle class customers of the views. Sempstresses (seamstresses) worked in far different conditions, often long into the nights, with resulting poor health that became the topic of many popular stereoviews. See the presenter's "European Gems" article on Sempstresses in this issue.

Excursion #1, Stan Hywet Hall and Gardens

This Tuesday morning trip took 41 attendees to the beautiful flower gardens and reflecting pools at Stan Hywet Hall, a 65 room Tudor Revival Manor House built between 1912 and 1915 by Goodyear co-founder F. A. Seiberling for his family. The estate includes five historic buildings and ten historic gardens on 70 acres, where the various trees, ponds,

bridges and glens provided a compact wonderland for stereography. The collections and furnishings in the manor house are original to the estate, which includes hand-carved paneling of oak, sandalwood and black walnut throughout the mansion, not to mention 23 fireplaces. See stanhywet.org.

Excursion #2, Suite Life at the Ballpark

This Tuesday evening treat attracted 25 people to Canal Park, home of the Akron RubberDucks Double-A baseball team. A tour of the stadium, great seats, a buffet dinner, and of course the ball game were included. Stereos taken at the event won four different On-Site Image Competition awards for three stereo/baseball fans (see Vol. 45 No. 2 page 6). Visit akronrubberducks.com.

Excursion #3, Akron Glass Studio

The Wednesday evening event attracted 29 members to the Akron Glass Works to witness glass blowing up close and personal, as well as a dinner upstairs in the newly restored sanctuary of a 1931 Presbyterian Church. Twenty guests went for the option of creating a one-of-a-kind Friendship Ball, blowing molten glass into a beautiful ornament in a color of their choice. See akronglassworks.com.

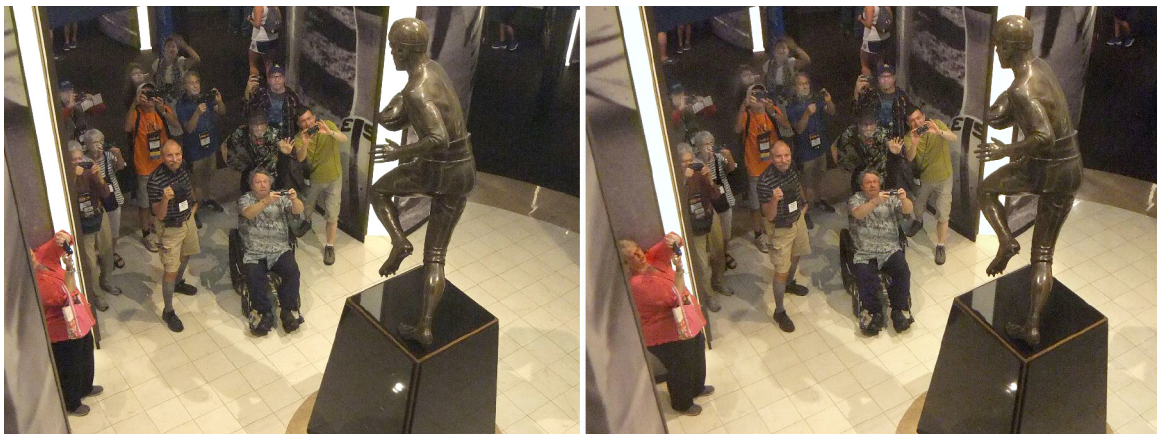
Excursion #4, MAPS Air Museum

On Sunday evening, 41 people relaxed from a busy week of convention activities to explore the history of flight at the MAPS (Military Aviation Preservation Society) Museum in North Canton. Unlike the much larger Air Force museum near Dayton, this one is a non-profit organization of volunteers, some of whom may have personally restored (or

Visitors could explore inside the Ruptured Duck, a restored C-47B World War Two transport at the MAPS Air Museum during a Sunday evening NSA excursion.

Rich Dubnow examines the cockpit instruments in a Lim-6, the 1960s Polish version of a MIG-17 during the NSA excursion to the MAPS Air Museum.

The "back lot" at the MAPS Air Museum offered interesting aircraft in various stages of restoration.



This statue of legendry athlete Jim Thorpe in the central rotunda of the Pro Football Hall of Fame in Canton was a frequent stereo target, and prompted this group shot during the NSA Monday tour.

Wall mounted shoulder pads in the Football Hall of Fame tempted David Kuntz, left, and George Themelis, center, to take their long running stereography competition onto the interactive field of play for the cameras.

Shoulder pads hanging from a wall in the Football Hall of Fame inspired menacing looks in all who tried them on, including 3D-Con Co-Chair Barb Gauche.

flown) the plane you ask them about. Dinner was served at tables in the museum's hanger, where a few planes (and one blimp gondola you can sit in) are positioned. The rest of the aircraft are parked outside, including a few in the process of restoration, making the before-and-after effect quite striking.

At least two planes and one helicopter have steps provided so visitors can sit inside, an opportunity that inspired a lot of stereography as the NSA bunch wandered around. This reached its peak when several of the stereo crowd packed themselves into the Ruptured Duck, a restored C-47B in which visitors could indulge movie fantasies of sitting on the long facing benches, waiting to bail out when the light over the open door turned green—or when the director yelled "action."

Besides the 40+ aircraft, two military museums, one on the ground floor and one on the second floor, feature unique and rare selections of military artifacts from the 19th through 20th centuries, many donated by Ohio veterans. Hanging above a WW1 Sopwith Triplane (home built from the original plans), is a ⅛ scale model of a Boeing 314 Clipper luxury liner. It was easy to miss, but as there are none in any American air museum it was Interesting to see, especially since a Tru-Vue shot of an actual Clipper appeared on the cover of *Stereo World* Vol. 7 No. 3 (July/August 1980). See mapsairmuseum.org.

Excursion #5, Football, Wine, Carvings and Chocolate

The traditional Monday after the convention, all day tour took 21 members to a wide variety of attractions. The first stop was the Pro Football Hall of Fame in nearby Canton, a place some on the bus weren't sure they would enjoy a lot. But once inside, the variety of artifacts and exhibits provided plenty of diversion and stereographic targets. While occasional musings about concussive brain damage or other NFL controversies didn't completely vanish, the interactive exhibits involving things like hand size, arm strength, or wearable shoulder pads made wandering from room to room in the maze-like, multi-level struc-

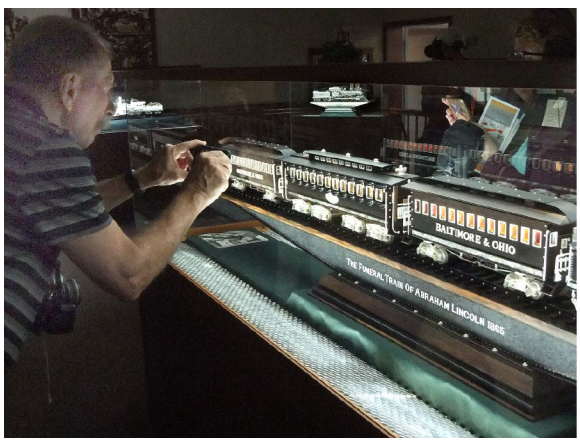
ture well worth the time. See profootballhof.com.

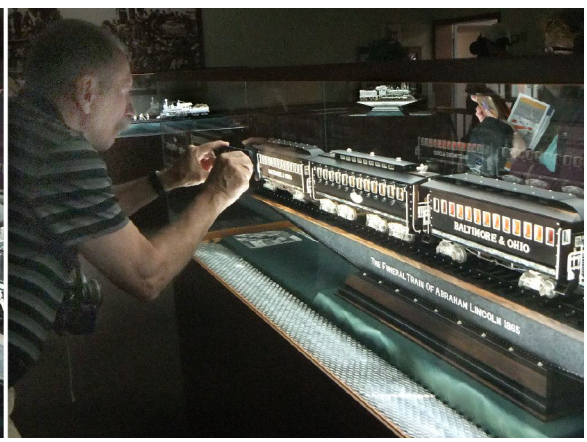
Lunch was at the Gervasi Vineyard, the next stop on the tour, and included a wine tasting and winery tour. The grounds and surrounding neighborhood drew plenty of stereographic attention, second only to the cask room and a huge chandelier made of what looked like thousands of deep red bottles, hanging in a tower above the winery bar. See gervasivineyard.com.

The next stop was the unique Warther Museum, showcasing over 64 hand-carved pieces made of ebony, ivory and walnut. Teaching himself how to whittle and carve, Ernest "Mooney" Warther, born to Swiss immigrant parents, carved very intricate steam engines, a working steel mill and the Lincoln Funeral Train. It and other trains of all ages and sizes fill cases in two large rooms. One of his earliest works was a pair of working pliers carved out of a single block of wood. In addition to his carvings, the museum has preserved the family's home on a ridge above the still functioning rail line that helped inspire Warther's work, as well as his tiny workshop. This was easily one of the most unusual, unexpected and fascinating stops on recent NSA excursions, made even better by the photography-friendly lighting and angled glass of the train exhibits. At least a couple of visitors remarked that the place should have had a View-Master packet produced! See thewarthermuseum.com.

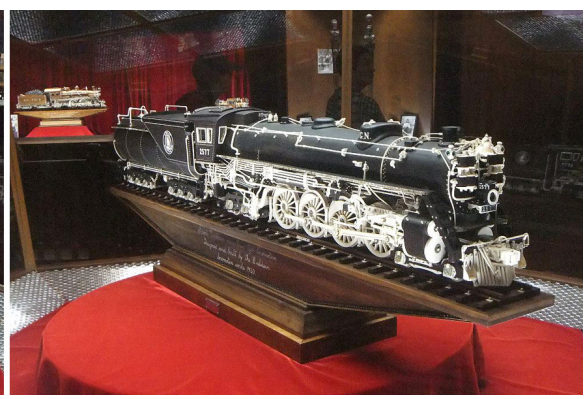
On the way back to the hotel, the final stop was the Harry London/Fannie May Chocolate Company and Factory where we watched a movie about the two companies. Following this, there was time to wander through the store sampling and/or buying some of the impressive variety of candies, including the chocolate version of the seed, or nut, of the Ohio state tree, the Buckeye. See fanniemay.com.

Lunch stop on the NSA Monday tour was at the Gervasi Vineyard, where this decorative bridge made a good prop for a group shot here being taken by Andrew Hurst.





George Philosophos stereographs a very precise model of the Lincoln Funeral Train in the Warther Museum, third stop on the NSA Monday tour. Many of the hand carved train cars include interior details like seats, people, tables, and in one case a telegraph key.



One of the largest hand carved engines on display in the Warther Museum is this model of a 1930 Great Northern mountain type Baldwin locomotive, mounted on a turntable in a case of its own in the center of one of two train exhibit rooms.

3D-Con 2020

Tacoma, Washington August 11-17

Logo by Rob Ellis

Marina Reflections by David Brown.

Come join us for the first convention in the Northwest since 2004. August is the best time of year for long days of sunshine and picture-perfect weather. Plan to extend your vacation to enjoy more of the wonders of the beautiful Pacific Northwest.

Two hours to the west are the beautiful and rugged beaches of the Pacific coast. Another hour or so of driving along the coast brings you to the amazing Olympic National Park and the beautiful Hoh Rain Forest, where you can find the quietest place on earth and see old growth forests of huge trees that remind us of what it looked like before human development. There are many campgrounds, hotels and lodges along the ocean highway (that may require advance reservations). The beaches are wild and beautiful. Native American artifacts can be seen on some beaches farther north and there you will find museums about the many different native cultures in the area. A visit to Tillicum Village to eat a NW salmon feast and watch native dancing can be enjoyed close to Tacoma on an island in Puget Sound.

There are many islands in Puget Sound to experience. We hope to have an evening cruise on the Sound. Vancouver BC and Victoria are just hours away by ferry or car. Bring your passports or travel licenses to experience the beauty of British Columbia and Canada.

Ascending to 14,410 feet above sea level, Mt Rainier stand as an icon in the Washington landscape. An active volcano, it is the most glaciated peak in the contiguous USA and spawns five major rivers. From subalpine meadows with wild flowers, to old growth forests and abundant wildlife this park has areas to explore year around. The National Park is a 90 minute drive away from Tacoma. At the aptly named Paradise recreation area, you will find the Paradise Inn, a 121 room rustic hotel surrounded by an extensive trail network that range from casual strolls, to ascents to the peak. Sunrise, which is the highest elevation that can be reached by vehicle, has spectacular views. Just outside the National Park is the Crystal Mountain Resort. An incredible gondola ride runs all year and will take you to the excellent Summit House restaurant—the highest-elevation restaurant in the state—with unparalleled views of Mt Rainier.

Less than an hour's drive to the north is the world class city of Seattle. We are planning a tour to Seattle that could include the Seattle Center and the Chihuly Garden and Glass museum, the Space Needle, and/or the Pacific Science Center. The Seattle waterfront and Pike Place Market with the famous "fish throw" is an option. The best seafood in the state can be found in numerous restaurants. There is much to see and do in

(Continued on page 31)

Ralph Reiley

(Underwood and Underwood's "Looking N. up Fifth Ave. past Flatiron Bldg. and Madison Sq., New York.")

Crown Jewels

Favorite 3-D Images from Photographers & Collectors

by Douglas Heil

This Spring, my family screened our feature at a Manhattan film festival, and for most of us, it was the first time we had ever set foot in the Big Apple. We only had three days to work with, so to maximize our limited time, we each drew up a list of the places we most wanted to visit. We then compiled everyone's top picks, and that's how we resolved where we went. Crowning my own list was the 22-story Flatiron Building, a half mile south of the Empire State Building. The reason for my Flatiron fervor was simple: Ralph Reiley's lively monograph on the subject had enthralled me.

Reiley entered the world of stereography via a partial set of Keystone's World War I views he bought at a 1980s Lakewood Flea Market, just south of Atlanta. He has a master's degree from the college of Architecture at Georgia Tech, and earns his living as a licensed architect. He spends his spare time turning bowls on a lathe, shooting 3-D photos, collecting 3-D photos, writing articles about the 3-D photos of the WWI era, and playing a fiddle in a contra dance band. In 2005 he joined the Atlanta Stereographic Society, now called Georgia 3-D, a photo club devoted to all things 3-D past and present. He has written 13 articles, winning the NSA 2009 Ray Zone Award for Best *Stereo World* Article on Historical Stereoscopy for "The Great War and the First Tanks" as well as the 2012 Ray Zone Award for his two-part article "Giants in the Sky: Zeppelins." He also received the NSA's William C. Darrah Award in 2019.

Following are Ralph Reiley's historical details of the Flatiron Building.

This is a perfect stereoview. It is a silly photo, and the 3-D effect is exceptional. For some reason, a stereoview of a photographer with a stereo camera is more "collectable," which means you have to pay more for it. This photographer is precariously perched on the steel framework of a skyscraper under construction, holding a very bulky Folmer & Schwing Stereo Auto Graflex camera. To my knowledge, the photo he took has never come to light.

The Flatiron Building—one of my favorite buildings—is in the background, located at the intersection of 5th Ave., Broadway, and 23rd Street that gives the site its triangular shape. I am an architect, and I can think of no better way to photograph a building than with a stereoview. I have 29 different stereoviews featuring the Flatiron Bldg. or the view from its top. The Flatiron Bldg. is significant in architectural history and significant in popular culture, making it very unique, as few buildings achieve the dual significance.

The Flatiron Bldg., or Fuller Bldg., as it was originally named, was built by the Fuller Construction Company. They specialized in steel structures,

Underwood and Underwood No. (18)-8288, "Looking N. up Fifth Ave. past Flatiron Bldg. and Madison Sq., New York." (c.1907). The triangular shape of the Flatiron building (top center) isn't evident when seen from the south. An alternate Underwood caption on the same view reads "Photographing New York City – on a slender support 18 stories above pavement of Fifth Avenue." Ralph Reiley collection

18
Underwood & Underwood, Publishers
New York, London, Toronto-Canada, Ottawa-Kansas.
Works and Studios Arlington, N.J. Westwood, N.J.
(18)-8288-Looking N. up Fifth Ave. past Flatiron Bldg. and Madison Sq., New York. Copyright Underwood & Underwood. U-85972

Underwood & Underwood, Publishers,
New York, London, Toronto-Canada, Ottawa-Kansas
Works and Studios at Ortyton, Fl. Linden, Va. Washington, D.C.
(99) The Famous Flatiron Building—most remarkable commercial building in the World, New York.
Copyright 1903 by Underwood & Underwood.

Underwood & Underwood No. (99) "The Famous Flatiron Building- most remarkable commercial building in the world, New York." (1903) showing the building's almost universally photographed front. Ralph Reiley collection

and had the building designed for their own use. The site was already known as Flatiron due to its triangular shape, and it was famous for having advertising projected onto the existing building at night. New Yorkers refused to call it the Fuller Building, and the new owners just gave up on changing the name. It was not the first skyscraper, or the tallest in 1903 when it was built. It was the tallest in the neighborhood, and by 1908, taller buildings began to surround it. It was one of the very first skyscrapers to use a curtain wall system. Up to that time, skyscrapers had masonry load-bearing walls for the exterior skin. The ground floor walls might have been 12- to 15-feet thick, and they gradually became thinner on the upper floors. In contrast, the Flatiron's steel beams, girders and columns formed the structural frame for the building, and the exterior skin was hung on the structure, like a curtain. This was a revolutionary architectural development and has been in use since for tall buildings.

Frederick Dinkelberg, working under famed Chicago architect Daniel Burnham of D. H. Burnham & Co., designed the building.[1] Burnham, and his partner John Wellborn Root, were among the architects who formed the Chicago School. The Chicago fire of 1871 leveled the city and gave architects a blank slate to rebuild with more fire-resistant materials. Burnham & Root, along with

B. W. Kilburn No. 15894, "Broadway and the Great 'Flatiron,' New York City." (1903). Note women holding their hats in the wind. Ralph Reiley collection

JAMES M. DAVIS,
New York City, and St. Louis, Mo.
Copyright 1903, by B. W. Kilburn
15894. Broadway and the Great "Flatiron," New York City.

other architects of the Chicago School, began building skyscrapers, each one taller than the last. Burnham was also a gifted urban designer and was the Director of Works for the Columbian Exposition of 1893.[2] Expositions and world fairs have always been popular subjects for stereoviews. While their buildings were designed to "wow," architects usually do not consider them significant. One exception was Louis Sullivan's Transportation Building at the Columbian Exposition, which was not received well at the time, and is now considered a lost masterpiece. Another was Gustave Eiffel's tower at the Paris World's Fair of 1900, also hated by most when it was built. Bernard Maybeck's Palace of Fine Arts at the 1915 Pan-America Exposition in San Francisco, only nine years after the earthquake of 1906 leveled the city, was also panned by critics at the time, but treasured today.

Burnham was mocked for the unusual design of the Flatiron Bldg, and it was thought that a strong gust of wind would topple the building.[3] The building did cause some very strange wind currents.[4] The American Mutoscope and Biograph Co. shot a movie at its base in 1903, showing men clutching their hats, and women fighting their skirts from blowing around like Marilyn Monroe's in *The Seven Year Itch*.[5] Police had to patrol the building to keep loafers from trying to glimpse women with their skirts up. They used the term "23 Skidoo" and "scram" to advise the loafers to keep on moving. From 1903 to 1917, most stereoview publishers had a view of the Flatiron Bldg. in their world tour sets. Today it is one of the most recognizable buildings of New York City, 115 years after it was built, and it has not blown over once.[6]

Douglas & Steven Heil, "Flatiron Framed" May, 2019.

Notes

1. Alice Sparberg Alexiou, *The Flatiron: The New York Landmark and the Incomparable City That Arose With It*, New York: Thomas Dunne Books, 2010, 48.
2. For more on Burnham and the Columbian Exposition, see Erik Larson, *The Devil in the White City: Murder, Magic, and Madness at the Fair that Changed America* (New York: Crown Publishers, 2003).
3. One of the mockers was prominent sculptor William Ordway Partridge, who trashed the Flatiron as "a disgrace to our city, an outrage to our sense of the artistic, and a menace to life." See Alexiou, *The Flatiron*, 125.
4. Alexiou, *The Flatiron*, 149-52.
5. Titled, *At the Foot of the Flatiron*, the film can be screened on the internet. See "At the Foot of the Flatiron," *Library of Congress*, accessed May 25, 2016, www.loc.gov/item/00694378/.
6. For a wonderful collection of Flatiron photographs, see Peter Gwillim Kreitler, *Flatiron: A Photographic History of the World's First Steel Frame Skyscraper, 1901-1990*, Washington, D.C.: American Institute of Architects Press, 1990. For those who prefer paint, the Metropolitan Museum of Art boasts a delightful work from the Ashcan School maestro John Sloan, who lived near the Flatiron. Titled *Dust Storm, Fifth Avenue* (1906), it depicts New Yorkers being buffeted about by the famed Flatiron wind tunnel. The best look—complete with close-up details—is found at tinyurl.com/yxdrf8su.

This column presents the favorite 3-D images of both photographers and collectors, were they asked which they would want with them if exiled on a desert isle. Each installment will share an image that is accompanied by a longer monograph or interview. An occasional issue might also unite several favorites from different contributors that share a common bond—whether that be a place, a subject, or an approach.

Call for Papers

Sessions on the History of Stereoscopic Photography August 14, 2020 at 3D-Con, Tacoma, WA August 11-17, 2020

Sessions on the History of Stereoscopic Photography is a conference within a conference, hosted by the National Stereoscopic Association at the 46th annual 3D-Con in Tacoma, Washington.

In the last thirty years, scholarship on stereography has moved from the margins to a more central position in the history of photography and visual culture. A new wave of scholars has emerged with studies that range from stereo's inception to contemporary virtual and augmented reality. These scholars are creating a language for stereo photography even as it is expanding into nascent vision. Potential topics for paper presentations include: historical and archival discoveries; studies on collecting, patronage/matronage, and the culture of stereo; the marketing and incorporation of 3D; domesticities and instruments; immersive media, interactivity and performance; 3D cinema and video; the politics of historiographical suppression or distortion; hyper-simulation to surveillance; representations of stereo in popular media; reading stereo perception, as well as others. Papers on topics from the nineteenth to the twenty-first century are invited. Stereoscopic projection is available at the conference.

Deadline for abstracts: March 2, 2020

Please send an abstract of 500 words and a biography of 250 words including institutional affiliation. Independent scholars are welcome.

Email to: Melody Davis, davism6@sage.edu

Notification of acceptance by May 1, 2020

Digital images will be expected by June 30, 2020.

Masuji Suto's Continued Accolades

Masuji is the developer of Stereo Photo Maker (SPM) and updates and improves it constantly, which stereo photographers really appreciate. Masuji has been thanked and awarded numerous time for his hard work. In 2010, He was presented a special award of thanks from the NSA. In 2011, the ISU awarded him with a lifetime honorary membership. In 2015, the Royal Photographic Society (RPS) in the UK, awarded him the RPS Saxby award. In 2016 the Photographic Society of America (PSA) awarded him their Progress award.

This past September 20th at the 22nd ISU World Congress he received yet another well-deserved award when Robert Bloomberg passed to him the London Magic Mirror, AKA the David Burder Achievement Award. The Magic Mirror was designed by David Burder in recognition of the role of the Magic Lantern Society in preserving optical illusions. Burder envisions the Magic Mirror as an award that would be passed along as a personal recognition by the award's previous recipient. The award was given to David Starkman and Susan Pinsky, they passed it along to John & Sylvia Dennis, then it was awarded to Robert Bloomberg at the 2017 combined 3D-Con, ISU Congress. Now Bob has passed it along again.

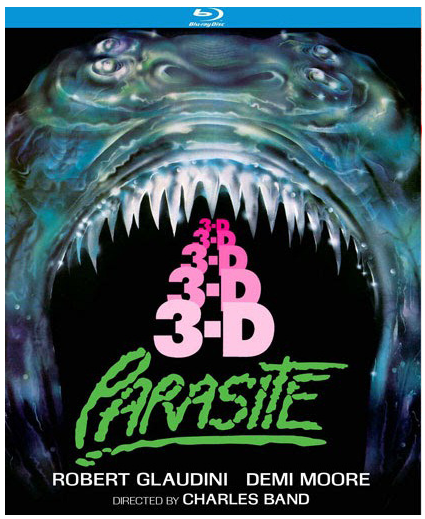
NewViews
Current Information on Stereo Today
by David Starkman, Lawrence Kaufman & John Dennis

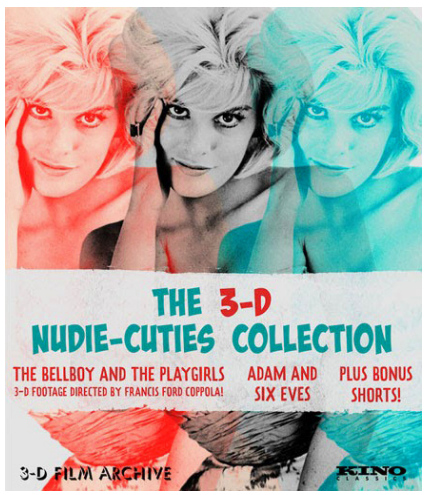
Janet Foster explained in 2005 that in Ancient China, "Magic Mirrors" were used in esoteric rituals, as conduits between earthly and ethereal realms and as purveyors of secret messages. The back surface of the mirror contained an intricate map of talismanic emblems, comprised of symbols such as celestial bodies, zodiac figures, features of the natural landscape and text of Taoist incantations. The convex front surface was as smoothly polished as a mirror, which, when suitably illuminated by a point source of light, reflected a latent image onto a white surface. This reflected image was either the same as the ritualistic symbols shown on the reverse side or an entirely different image, such as a deity or even a demon. Over the centuries, the designs on magic mirrors came to be more decorative and less cryptic. However, the technology remained inscrutable to European scientists.

Parasite (1982)

Kino Lorber Studio Classics' 3D Blu-ray of *Parasite 3D* is another welcome addition from the 3-D Film Archive for those who remember it new and those who are just discovering the movie. (Note: this is the 1982 3-D horror film, not related in any way to the 2019 darkly comic South Korean thriller.) The 3D blu-ray is a vast improvement over the previous alternate field VHS tapes and pan and scanned versions. It was shot in over/under 35mm, making the half-frame image as small as a 16mm print. Restored by the 3-D Film Archive, the well-designed depth effects reportedly look terrific in the excellent 3D Blu-ray format. *Parasite* was given a new 4K scan and the Archive applied a lot of effort to correct the color as well as finesse the 3-D, readjusting shots and correcting small errors of alignment. A 2D version is also included.

Probably not the hit which low-budget producer/director Charles Band had hoped for in 1982, but the depth effects fashioned with the over/under StereoVision system were some of the best for its time. Stan Winston provided Band with the "Alien" rip-off title critters. The film features one of the first appearances by Demi Moore and one of the last by legendary Broadway and film star Vivian Blaine. The disc features a full complement of extras, including a short 3-D Film Archive restoration feature, an image gallery and several other featurettes. The Archive's next release will be a disc titled *The 3-D Nudie Cuties Collection* from the early 1960s, with input from Francis Coppola on *The Bellboy and the Playgirls*. Find *Parasite 3D* at tinyurl.com/wd8se6h.





*This column **depends** on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.*

Masuji Suto displays a box of Lubeck Marzipan in his right hand and the David Burder Achievement Award (the London Magic Mirror) in his left, both awarded him at September's 22nd ISU World Congress.

From Sir David Brewster's 1932 Account of Chinese Magic Mirrors, to Major C. H. Montgomery's presentation before the Magic Circle in 1852, there is a history of discourse aimed at unraveling the mystery of how the magic effect was produced. Only in 2004 was the secret revealed by David Burder at a meeting of The Magic Lantern Society. In the 21st century, Magic Mirrors retain their ancient function as a conduit between man and the numinous. They remain a subject of mystery and inquiry, which seeks to bridge science and imagination.

It is in the spirit of this ancient quest that David Burder designed this Magic Mirror, created to commemorate the role of The Magic Lantern Society in preserving optical illusions. Encircled by the mirrored signs of the Zodiac, symbolic of man's quest to harness the unknown, the magic lantern in the center represents the spirit of Phantasmagoria, the thrill of unleashing projected magic before an audience.

Gemini Man

Gemini Man by Ang Lee and starring Will Smith, reportedly cost $140 million plus $100 million for promotion. Released in October, The Sci-fi thriller is not a 3-D conversion, but shot digitally at 4K and an extra-high frame rate of 120 fps in 3-D, on modified ARRI Alexa cameras mounted on STEREOTEC 3D rigs. Only fourteen U.S. theaters projected the film (in 2K) at 120 fps 3-D. No U.S. theater can show 4K. Most theaters which promoted the high frame rate (HFR), projected it at 60fps.

Ang Lee and Will Smith on the set of Gemini Man.

In this, Lee's third and hopefully not his last 3-D film, Will Smith plays an aging government assassin seeking to exit his career, but finding himself going up against a younger clone of himself named Junior, who's able to predict his every move. Unfortunately the movie was sidelined by bad reviews and had to compete with *Joker* at the box-office. It opened to $20.5 million domestically on its opening week-end. The highly anticipated China opening brought in just $21 million, coming in behind the 3-D *Maleficent: Mistress of Evil* in a surprise upset.

Ang Lee wants to keep working in 3-D and in high frame rate but critics and audiences seem to prefer the standard 24 frames per second motion pictures. As well, the appetite for 3-D continues to wane with only 26 percent of foreign grosses generated by 3-D screens.

Help save the WB Vintage 3-D Movies

Click the change.org petition to try to convince Warner Brothers to work with the 3-D Film Archive to restore and release the dozen or so 3-D classic titles they have in their library. See tinyurl.com/rws89b3. Note; they will ask for a voluntary donation when you sign, and ask you to send the link to all your friends.

Some Upcoming 3-D releases

Note: these are the current titles and announced dates. From early 2020 on, things could of course change.

12/13/19 – *Jumanji: The Next Level*

12/20/19 – *Star Wars: The Rise of Skywalker*

12/25/19 – *Spies in Disguise*

02/07/20 – *Birds of Prey: Fanabulous Emancipation of Harley Quinn*

03/06/20 – *Onward*

03/13/20 – *Godzilla vs. Kong*

03/27/20 - *Mulan*

(Continued on page 31)

Working Class Women in the Stereoscope—Sempstresses

A few words of introduction. The following piece features pictures that were shown during one part of the talk I gave at the 2019 3D-Con, in Akron, Ohio. The other parts of the presentation dealt with Fishwives, Laundry girls, Lacemakers, Farm lasses, Servants, Market Stall Holders and Widows. They may, or may not, be turned into future articles for Stereo World. *There is enough material for a book about Servants and certainly enough images to illustrate half a dozen articles about the other working class women. Watch this space! [Sempstress was a common 19th century word for seamstress.]*

European Gems

Stereoviews from Old Europe & the Stories Behind Them

by Denis Pellerin

We must now introduce our readers to a little chamber on the uppermost floor of one of the dingiest-looking houses in Tavistock Street. That back attic—for it was nothing more—was as scrupulously clean as the nicest sense of female tidiness could render it, but its aspect was that of cold, cheerless penury. Upon the floor was stretched the humble bedding—a flock mattress and one thin blanket, with a pair of sheets as white as snow. A small deal table, a solitary chair, a basin and ewer, a candlestick, a little moveable cupboard, and a piece of broken looking-glass hanging to the window, completed the furniture—if such indeed the articles may be called—of that poor chamber. A neat strawbonnet, a shawl, and a cotton dress, were suspended to pegs in one corner of the room; and a band-box contained a few other necessaries belonging to the scanty wardrobe of the young person who occupied this miserable attic.

The above lines, borrowed from the first chapter of a book written by George William MacArthur Reynolds[1] and published in 1853 under the title *The Seamstress; or The White Slave of London* nearly describe the setting chosen by photographer Alfred Silvester for a series of four stereoviews bearing the unpretentious generic title *The Sempstress* and telling a story in four chapters: *Life, Still Life, Charity, Prayer*.

The first photograph (Figure 1) shows a solitary figure, the sempstress, sitting between a fireplace and a small round table. The room is bare but clean and neat. Curtains have been hung on the single window and there is a pot of geraniums on the windowsill as well as a small vase full of flowers on the table. Through the window can be seen the gable, roof and chimney of the house next door. There is a rug under the unique chair, probably meant to protect the dresses worked upon by the young woman. The lighted candle indicates that the scene is meant to take place in the evening or early in the morning, at a time when there is not enough daylight to work with but in those early days of photography, night scenes could not be convincingly rendered as photographers needed all the light they could get to make an impression on the wet plates they used. Since we may assume that the window in the background is the only source of natural light coming into the room, most of the scene should be in darkness, with the exception of the narrow portion lit by the flickering flame of the candle. Yet, despite these faults, we will do as the first viewers of this photograph did and will suspend our disbelief to concentrate on the composition and on the story which is told. The young sempstress in her white cap and clean but simple dress

Fig. 1. Alfred Silvester, "The Sempstress. Life."

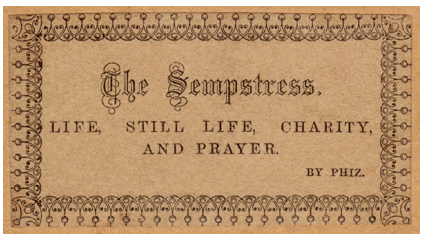


Fig. 2. Alfred Silvester label bearing the four titles in "The Sempstress" series. Note that Silvester has signed with his nickname Phiz.

adorned with collar and cuffs, is busy with her needle, sewing black lace onto a dress which is probably due for the following day. She looks intent on the work at hand, her face nearly as white as her cap.

A second picture, *Still Life* (Figure 3) shows the same young woman engaged in a different work—she is now busy making a hat—so the scene must be taking place on another sleepless night. The candle is still burning in the candlestick but it hardly shows above the top of the candlestick which—assuming it was a new candle—means it has been lit for a long time. The poor exhausted girl has closed her eyes and dozed off, her temple leaning against her right hand. How long has she been sleeping? How long will she stay asleep? We have no clue of course, but owing to the lack of comfort of her position we may guess that it will be a short rest indeed. This scene—barring the addition of a few details such as the cat, which is gazing at the cold hearth probably wondering why there is no fire burning the fireplace—seems again to have been borrowed straight from the first chapter of Mr Reynolds' novel or any other penny dreadful of the same kind.

> And now we behold her toiling far into the night,—the long, long night of winter;—toiling, by the feeble glimmer of the solitary candle, at the work which she has in hand. The clock of St. Paul's, Covent Garden, has already proclaimed the hour of one—one in the morning!—and yet the poor girl quits not her seat to retire to her humble pallet. Nevertheless she is ready to sink with fatigue: her temples throb violently—her back aches—her fingers are stiff—her limbs are rigid. The snow lies thick upon the roofs that may be seen from her attic window: the moon shines with a lustre that is the very purity of ice-like coldness itself;—and yet she feels not the piercing chill. A feverish excitement tingles in her blood and sustains an unnatural warmth throughout her entire being: for she is pushing her physical energies to the extreme—she is goading herself on as it were with whip and spur—she must finish her task before she dares think of seeking her couch!

Strong and resilient as youth can be, too much work eventually takes its toll. "…you won't keep it up long, Miss" a servant justly tells Virginia Mordaunt, Mr Reynolds' white slave, "you'll see you won't. It will kill you right off in a few years if you do." This is exactly what is depicted in the third picture of the set (Figure 4). Too many sleepless nights have resulted in illness. The unfortunate seamstress is lying in her bed, looking even paler in her nightshirt and cap. The hat she was working on lies unfinished in the foreground on a milliner's head while on the table can be seen bottles of medicine. A charitable lady—maybe the very same lady for whom the needleworker toiled night after night so that she might have her evening dress or her new fancy hat at very short notice—has paid her a visit and brought her some victuals which have been carried up to the miserable garret by a page-boy in blue livery.

The very last picture, *Prayer*, clearly indicates that the chances of survival of the heroine are very slight and that her life rests in the hands of God, to whom a solitary figure—brother or lover, we do not know—is addressing fervent prayers. Instead of showing a grave or a coffin, Silvester lets the viewers imagine for themselves the end of the story, thus giving them some kind of control over the poor sempstress's life.

Silvester's interest in the working conditions and fate of the sempstress (note that is not *a* sempstress but *the* sempstress, considered as a "type" rather than a person) was far from surprising in the late 1850s early 1860s. Interest in the plight of these "slaves of the needle" had initiated in the spring of 1843 when were discovered the contents of the *Second Report of the Children's Employment Commission* which contained vivid examples of the exploitation of needlewomen—among other wor-

Fig. 3. Alfred Silvester, "The Sempstress. Still Life."

Fig. 4. Alfred Silvester, "The Sempstress. Charity."

kers—through interviews of employers, apprentices and apprentices' relatives. To understand the growing response of the public, it must be remembered that sewing—unlike other trades—was considered a respectable occupation for lower to upper middle-class women and that even gentlewomen in reduced circumstances often resorted to it when they had to support themselves. Sewing needed skill and training and was furthermore a very feminine activity. Mothers taught it to their daughters as part of their future and "natural" duties as housewives and every girl's basic education included needlework. An 1845 American *Gradual Reader* contains a short poem called "The Bad Seamstress"[2] which shows a grumbling young girl complaining that "my arms are aching dreadfully" and failing to understand why her brother is allowed to play marbles "while I must sit and mope." When her mother leaves the room, locking the door behind her, the little girl realises "how foolish" she has been and begs to be forgiven. This is how Victorian children were taught their places and their duties.

Not everybody had access to the contents of the *Second Report of the Children's Employment Commission* so it was not enough in itself to awaken the public's concern but things soon changed. In December 1843, a poem by Thomas Hood was published in the then two-year old satirical magazine *Punch*. This is how it began—and ended:

> With fingers weary and worn,
> With eyelids heavy and red,
> A woman sat, in unwomanly rags,
> Plying her needle and thread…
> Stitch! stitch! stitch!
> In poverty, hunger, and dirt,
> And still with a voice of dolorous pitch
> She sang the "Song of the Shirt."

Fig. 5. Alfred Silvester, "The Sempstress. Prayer."

The poem, which was entitled *The Song of the Shirt*, was an immediate success. It was soon published in several newspapers, including *The Times*, and translated into several languages. It resulted in tripling the circulation of the magazine—so it was alleged at the time—and in sparking off the interest of the general public in these hitherto easily-overlooked pieceworkers. Thomas Hood died less than two years after the poem was published and in the obituary written in *The Athenaeum* on May 14th, 1845 it was said of him that "…his last offering, "The Song of the Shirt," was his best—a poem of which the imitations have been countless, and the moral effect immeasurable."[3]

There is no doubt that Hood's poem inspired numerous writers and painters who all added to the soon familiar image of the young, pure, sickly-looking seamstress working her youth, strength and eyes away in her bare but clean garret for a mere pittance grudgingly bestowed upon her by her rich but vain and cold-hearted employers. Richard Redgrave's *Sempstress*, the first version of which was exhibited at the Royal Academy in 1844, was probably the very first of a long series of variations on the same theme. Although Redgrave's painting was not as favourably reviewed as "The Poor Teacher" he had exhibited the year before and even led to some bitter criticism on account of its being "too sentimental," it was soon a favourite with the public long before becoming an iconic image of the period.

Fig. 6. Engraving by R. Staines after Richard Redgrave's 1844 painting of "The Sempstress."

The first variation of Redgrave's painting—still inspired by Hood's poem—was exhibited in the United Sates in 1847 under the title: "The Seamstress." Painted by John T. Peele (1822-1897), a Briton by birth who had crossed the Atlantic as a child and had settled in New-York, the pieceworker it depicts does not look miserable nor exhausted as its British counterpart—was it an indirect or unconscious way of showing that everything was better in the States?—but lost in a brown study. Frederick George Watt's "Seamstress"—painted around 1848—focuses the viewer's attention on the gauntness of the woman's figure, eliminating all props except a table, a candle and the shirt the exhausted needlewoman is working on. More famous is Anna Blunden's painting (1854) which shows a seamstress with her hands clasped in prayer, gazing upwards and wishing, in Hood's words, "For only one short hour / To feel how I used to feel."

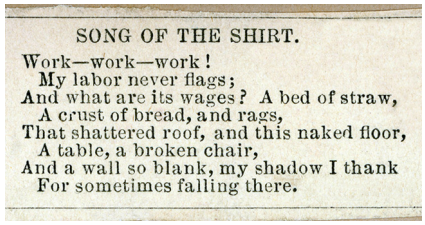
The theme remained popular for a long time and was used in 1873 by Edward Radford in his "Weary, or The Song of the Shirt" and again two years later in Frank Holl's "The Song of the Shirt: Seamstresses." There exist countless other seamstresses, dressmakers and needlewomen on canvases all over the world and readers will find as many pictures as they can store on a computer if they care to surf the internet for them.

Literature also exploited the vein in a long succession of works which started with Timothy Shay Arthur's story: *The Seamstress: A tale of the times* published in 1843[4]. In May 1844, at the very time Redgrave's painting was exhibited, a play by Mark Lemon, *The Sempstress: A drama in two acts*, opened at the Theatre Royal in Haymarket. These were followed—in order of appea-

Fig. 7. Michael Burr, "The Song of the Shirt."

rance and to name but a few—by Mary Andrews Denison's *Edna Etheril, the Boston Seamstress: A Narrative of Facts* (1847), and Valmai Phillips's *The Orphan Seamstress: A Narrative of Innocence, Guilt, Mystery and Crime* (1850). The year 1853 was rich in stories about needlewomen. I have already mentioned George William MacArthur Reynolds' *The Seamstress; or The White Slave of London*, to which must be added a short story by Harriet Beecher Stowe which appeared in *The Mayflower: or, Tales and Pencilings*, as well as Osgood Bradbury's *Emily, the Beautiful Seamstress; or, The Danger of the First Step: A Story of Life in New York*. The latter also published in 1857 a story entitled *The Banker's Victim Or, The Betrayed Seamstress*, while two years later Timothy Shay Arthur resorted again to this most popular of topics in *Lizzy Glenn: or, The Trials of a Seamstress*.

To finish with this long list of works up to or about the time of Silvester's pictures, a special mention should be made of Fitz-James O'Brien's poem, "The Sewing Bird", which first appeared in the columns of *Harper's Magazine* in its September 1860 issue. It features a poor urban seamstress "Working, as long as her hands were able, / On shirt and collar and chemisette, / on gowns of silk and on veils of net, / Til her busy fingers seemed to be / A skeleton kind of machinery". She is toiling in the usual bare and dark room "The roof [of which] was low and the floor was old", furnished with a pine table and a bed on which lies a poor blanket but when darkness creeps into the attic she has to stop working and starts daydreaming. Her soul roams over the city where the upper-class males are no longer men but some sort of "effeminate hobbledehoys," "a muscleless crew," before it soars, in turn, to "a wild Californian hill," "a region of mighty woods" and "vast plateaus of loamy sand," all inhabited by lusty and sturdy men. When her dream comes to an end the young woman cannot help pondering "on the strange decree / That she, wherever she turned, must see / Men in the places where women should be."


SONG OF THE SHIRT.

Work—work—work!
My labor never flags;
And what are its wages? A bed of straw,
A crust of bread, and rags,
That shattered roof, and this naked floor,
A table, a broken chair,
And a wall so blank, my shadow I thank
For sometimes falling there.

Fig. 8. Michael Burr, "The Song of the Shirt." Label on the back of the image with lines from Thomas Hood's poem.

The mention of Thomas Hood's poem would not be complete if I did not mention there is at least one example of a stereoview, complete with a few verses from the original piece, directly referring to and entitled "The Song of the Shirt." The artist responsible for it, Birmingham photographer Michael Burr, was not as good a stage manager as Alfred Silvester and the night scene he was supposed to depict looks more like one taken in broad daylight on an exceptionally sunny day, which makes the shadow on the wall—meant to be produced by the light of the solitary candle on the table and mentioned in the few verses printed on the label on the back of the photograph—particularly unconvincing as are the supposedly white-washed walls the said shadow falls upon.

More interesting are the different views labelled "The Wearer and the Maker" (Figure 9), an untitled French version of the same subject matter by Henri Lefort (Figure 11), an English variant entitled "Dress the Wearer, Dress the Maker" (Figure 12), and Alfred Silvester's "Pin Money" and "Needle Money" (Figures 15 and 16).

"The Wearer and the Maker," by the elusive and poorly documented James Eastlake, shows two women, two totally different worlds, two activities and two ways of life in the same picture. On the right hand side of the photograph, a young lady in an expensive-looking dress, her hair hanging over her shoulders in long ringlets, is sitting on a chair, playing the harp. Her smiling countenance indicates that she seems happy with the way things are going and that she has no worries on her mind. The room around her is an elegantly furnished, wallpapered, and carpeted one. Separated from her by much

Fig. 9. James Eastlake, "The Wearer and the Maker."

more than the thin partition the photographer set up in his studio to suggest two different places is another young woman, in a plainer and simpler attire and in a much humbler abode. Her hair is neatly parted and tied in a bun, her eyes are lowered on the work at hand—the making of a dress—and she is not smiling but looks the perfect image of silent and dignified suffering. The walls and floor are bare and the only visible furniture consists in a pair of chairs and a table on which is a box containing the tools of her trade. Above the table, a finished dress is hanging on the wall, ready to be delivered. The sweeping part of a broom is visible behind the seamstress's head. Why a broom? Because, like the pitcher next to her, it is associated with cleanliness, which, as everybody knew in those days, was "next to godliness." There are several variants to Eastlake's scene, showing the wealthy young woman at her easel or reclining in an armchair, sleeping. In all of these variants the seamstress is still shown busy working.

Other views by James Eastlake make use of the same "split-screen" process to show rich children on one side and poor ones on the other, or the sumptuous repast of a well-to-do man as opposed to the frugal meal of a workman. The idea of thus juxtaposing two sides of a same issue for contrasting effect was not invented by photographers and can be found in a lot of cartoons and illustrations. A case in point is this nice engraving by Henry Anelay which illustrates the first chapter of G. W. M. Reynolds' *The Sempstress; or, the White Slave of England* (Figure 10). The dressmaker is sitting on the left, in what are now to us familiar surroundings: the bare attic, the cold hearth, the solitary candle and, of course, vitally important, the pitcher in its chipped bowl. A huge pair of scissors separates her from the wearer of the fine dress she is wearing her eyes out on. There is something rather ominous-looking in those scissors which look like a dagger planted into the floor or, associated as they are with the thimble, needles and pools of thread in the foreground, can be looked upon as one of the many instruments of the needlewoman's Christ-like Passion.

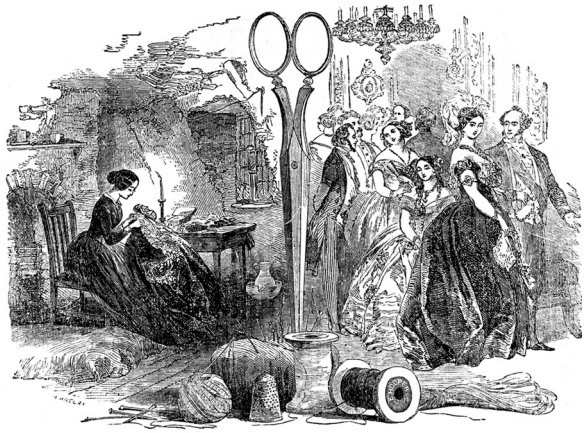


Fig. 10. Henry Anelay. First of 15 illustrations for Reynolds' The Sempstress; or, The White Slave of England.

The saint-like life of the seamstress as opposed to the vanity of her hard-hearted customers is made even more obvious by French photographer Pierre Henri Amand Lefort who, while resorting to a similar juxtaposition as his British colleague, makes his point crystal clear by adding the figures of a heavenly angel watching over the destitute seamstress—please note that, true to form, the French needleworker is not so modest-looking (she shows her bare shoulders) nor as tidy (note the upset stool) as her English counterpart—and of a dark angel blowing his trumpet to attract the attention of the young and wealthy beauty who is so engrossed in looking at her own reflexion—mirror on the wall, who is the fairest on of all?—that she turns a really stone deaf ear to the fallen angel's warning. The message is simple and clear: both women will be rewarded according to their deserts in the afterlife. I do not think it must have been a relief to the toiling seamstress but it may partly account for the fact that so little was actually made to alleviate the working conditions of these working women.

Fig. 11. Henri Lefort. Untitled genre scene showing two ways of life.

Fig. 12. Michael Burr, "Dress the Wearer - Dress the Maker."

Birmingham photographer Michael Burr chose to stage the dressmaker and the dress-wearer side by side. The contrast between the two women is striking and the meaning of their respective attitudes would certainly not have escaped a Victorian observer. The rich customer has just tried on the dress that has been delivered by its maker and she is judging of its effect both in the oval mirror in the background and in pretending she is climbing stairs by using her footstool as a step—the legs of this indispensable, frequently-seen-on-Victorian-photographs piece of furniture are barely visible under the dress. Her right hand is slightly lifting her over-skirt in a studied gesture, disclosing a couple of inches of her rich lace underskirt. The woman's bare shoulders and low cut bodice, the shawl spread on the back of a chair, the open leather case on the left-hand side table and the pair of glasses on her left suggest she is going to the opera and that she intends to carefully examine the other women's dresses—hence the glasses—but also to be admired—hence her rehearsing graceful poses. The bonneted dressmaker—she has just arrived from her attic, carrying the dress with the utmost care on her way to her customer's house—has every reason to be proud of her handiwork, yet she remains still, in a submissive attitude, like one who knows how to keep her place. Emily Augusta Patmore, authoress of *The Servant's Behaviour Book* under the pen-name of Mrs Motherly, would have been proud to see how this young woman followed three of her important hints, namely to "always stand still and keep your hands before you, or at your sides, when you are speaking or being spoken to," "not to stare the whole time in lady's face but to look down occasionally, and look up on answering, or from time to time" and lastly to make a "favourable impression on a stranger" with "a neat clean appearance."[5]

Interesting though this stereoview may be, it must be confessed that the photographer—as was often the case—staged somebody else's idea. In its December 1851 issue, *Godley's Lady's Book*, an American monthly magazine published from 1830 to 1878, gave its readers two fashion engravings by a J. L. Pease respectively entitled "*Dress—The Maker*" and "*Dress—The Wearer*" (Figure 13). Designed as a pair, or pendants, they picture two standing women: a dressmaker and her client. The setting is very simple and consists in a few props: a table, a glass, a pair of scissors and a footstool for the seamstress; a bouquet and a footstool too for the customer. Didn't I tell you no-one could do without a footstool? The gaze of the plain-dressed sempstress is lowered, as befits her position, while her rich patron is looking straight at the viewer in a rather defiant way, or so it seems to me. Now if we compare the title of theses two engravings with that of the stereoview examined above we realize that the title of the latter, in which the word "dress" is twice used in the imperative, does not mean much. Why indeed would anyone want to *dress* the wearer or the maker? They are already fully dressed. It is not as if we were dealing with some *Dress-me* paper dolls so maybe the photographer got the title wrong and forgot the "em dashes" present in the original titles in which "Dress" is

Fig. 13. J. L. Pease, Godey's Lady's Book, December 1851. "Dress - The Maker" and "Dress - The Wearer."

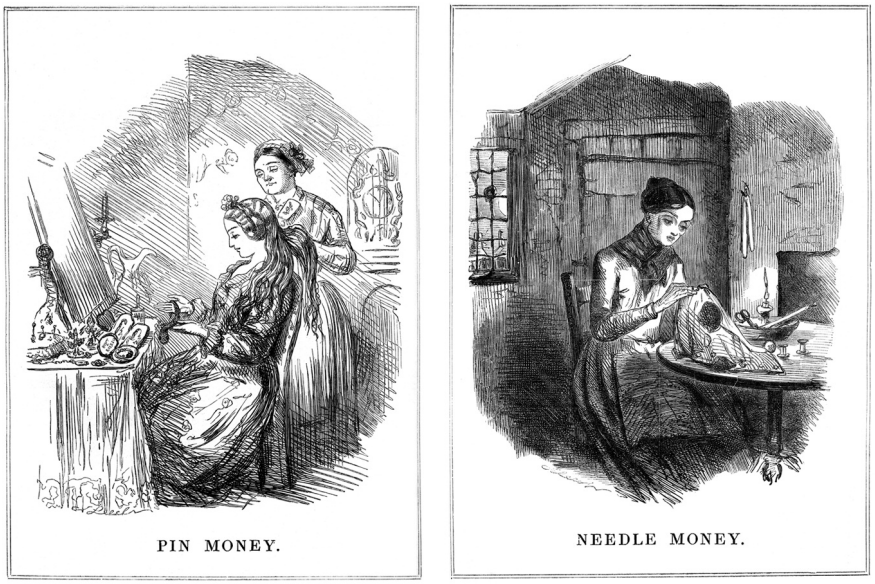


Fig. 14. John Leech. Punch, "Pin Money" and "Needle Money" 1849, Volume 17, pages 240-241.

a noun, the two original plates being fashion engravings showing dresses.

The distinction between the maker and the wearer was also addressed by illustrator John Leech in a pair of full-page cartoons which appeared in 1849 in one of the December issues of the seventeenth volume of *Punch*. Respectively entitled *Pin Money* and *Needle Money* (Figure 14) they show two women of the same age but of very different stations in life. *Pin Money*, a term not much used nowadays in that particular meaning, used to refer to the *allowance* made by a husband to his wife for personal expenditure. It was a married woman's prized possession since according to the laws of the time anything she had, even her own personal fortune, if any, belonged to her spouse: "What was her personal property before marriage, such as money in hand, money at the bank, jewels, household goods, clothes, &c., becomes absolutely her husband's, and he may assign or dispose of them at his pleasure whether he and his wife live together or not."[6] The woman in the cartoon, while having her hair brushed by her maid, is looking at what she is holding in her hands (it appears to be a knitted or crocheted purse), probably musing what articles of adornment she could afford with its contents. Will it pay for the new dress she has in mind and which is being made at that very moment by the thin, haggard-looking seamstress in the dingy-looking garret on the opposite page?

Stereo photographer Alfred Silvester made several variants of two scenes called respectively "Pin Money" and "Needle Money", both directly inspired by the *Punch* cartoons even though in Silvester's compositions the two women are standing instead of sitting (Figures 15 and 16).

The "moral effects" of Thomas Hood's poem, though underlined in the obituary mentioned at the beginning of this chapter, were unfortunately not as plentiful as the various pictorial and literary works it inspired. As Susan P. Casteras so justly points out: "Another question raised by this series of images is why Victorian society seemed so obsessed by the working-class needlewoman yet seemed generally to have done relatively little to help her."[7] It is striking to note that over forty years after the publication of Thomas Hood's *"The Song of the Shirt"*, few things seem to have changed. In Oscar Wilde's 1888 children's story, *The Happy Prince*, the statue who has been set up "here so high that I can see all the ugliness and all the misery of my city" tells his Swallow friend that "far away in a little street there is a poor house. One of the windows is open, and

Fig. 15. Alfred Silvester, "Pin Money."

Fig. 16. Alfred Silvester, "Needle Money."

through it I can see a woman seated at a table. Her face is thin and worn, and she has coarse, red hands, all pricked by the needle, for she is a seamstress." This could apply to Hood's, Silvester's and Leech's sempstresses as well as to all their literary "sisters."

Four years later, in another short story, entitled *The Young King*, the same Oscar Wilde—not really remembered for his socialistic views—describes:

> …a long, low attic, amidst the whir and clatter of many looms. The meagre daylight peered in through the grated windows, and showed him the gaunt figures of the weavers bending over their cases. Pale, sickly-looking children were crouched on the huge crossbeams. As the shuttles dashed through the warp they lifted up the heavy battens, and when the shuttles stopped they let the battens fall and pressed the threads together. Their faces were pinched with famine, and their thin hands shook and trembled. Some haggard women were seated at a table sewing. A horrible odour filled the place. The air was foul and heavy, and the walls dripped and streamed with damp.[8]

And this (at the time) honourable member of the well-to-do class, famous for his dandyism and his wit, put the following words into the mouth of a weaver working in a small factory:

> In war…the strong make slaves of the weak, and in peace the rich make slaves of the poor. We must work to live, and they give us such mean wages that we die. We toil for them all day long, and they heap up gold in their coffers, and our children fade away before their time, and the faces of those we love become hard and evil. We tread out the grapes, and another drinks the wine. We sow the corn, and our own board is empty. We have chains, though no eye beholds them; and are slaves, though men call us free…It is so with all…with the young as well as with the old, with the women as well as with the men, with the little children as well as with those who are stricken in years. The merchants grind us down, and we must needs do their bidding. The priest rides by and tells his beads, and no man has care of us. Through our sunless lanes creeps Poverty with her hungry eyes, and Sin with his sodden face follows close behind her. Misery wakes us in the morning, and Shame sits with us at night.[9]

No wonder then that all the pictures discussed here, be they paintings, cartoons or stereoviews, however awkward or sentimental some may appear to our modern eyes, still echo the words of the great Irish playwright and remind us that "… more marvellous than anything is the suffering of men and of women. There is no Mystery so great as Misery."[10]

Notes

1. George William MacArthur Reynolds (July 23, 1814 - June 19, 1879), though little-remembered today, was a prolific writer of popular fiction whose most famous book, *The Mysteries of London*, inspired by Eugène Sue's *Les Mystères de Paris* was published in 1844 and was followed by *The Mysteries of the Court of London*.
2. David Tower, *The Gradual Reader. First Step, or Exercises in Articulation; designed to develop and strengthen the organs of speech and to facilitate the correct utterance of the elementary sounds and their combinations. With simple reading lessons for pupils in the younger classes*, Boston, 1845. "The Bad Seamstress" is Lesson XI.
3. *The Athenaeum*, 10 May 1845, No. 915, p. 462.
4. Timothy Arthur Shay, *The Seamstress: A Tale of the Times*. Philadelphia: R. G. Bedford, 1843.
5. Emily Augusta Patmore, aka Mrs Motherly, *The servant's behaviour book ; or, Hints on Manners and Dress for Maid Servants in Small Households* (1859). Chapter I is devoted to Speaking, Chapter III to Standing and Moving and Chapter VI to Dress.
6. Barbara Leigh Smith Bodichon, *A Brief Summary in Plain Language of the Most Important Laws Concerning Women; Together with a Few Observations Thereon* (1854)
7. Susan P. Casteras, "Weary Stitches:" Illustrations and Paintings for Thomas Hood's "Song of the Shirt" and Other Poems, *in Famine and Fashion: Needlewomen in the Nineteenth Century*, edited by Beth Harris.
8. Oscar Wilde, "The Young King", in *The House of Pomegranates* (1892).
9. Idem.
10. Oscar Wilde, "The Happy Prince", in *The Happy Prince and other stories* (1888).

After 15 years of interruption I haved revived the European Gems column my friend Pierre Tavlitzki and I started in 1996 and ended in 2000. For the past 30 years I have never stopped researching the stories behind French and British staged stereocards and although a large part of this research has been published in book format thanks to my collaboration with Dr. Brian May and Paula Fleming, some of it hasn't made it into books and has been sitting in my archives, waiting to be turned into articles.

3D-Con 2020

(Continued from page 16)

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– Phyllis Maslin
Your Convention Chair

NewViews

(Continued from page 21)

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11/06/20 – *Vivo*
11/06/20 – *Eternals*
11/25/20 – *Raya and the Last Dragon*
12/18/20 – *Dune*
12/23/20 – *The Croods 2*
??/??/20 – *Wish Dragon*
02/??/21 – *Shang-Chi and the Legend of the Ten Rings*
03/26/21 – *Boss Baby 2*
05/??/21 – *Doctor Strange in the Multiverse of Madness*
06/11/21 – *Jurassic World 3*
06/25/21 – *The Batman*
11/??/21 – *Thor: Love and Thunder*
11/12/21 – *Fantastic Beasts and Where to Find Them #3*
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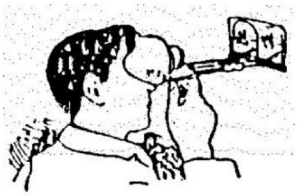

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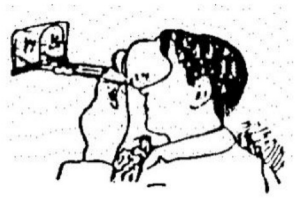

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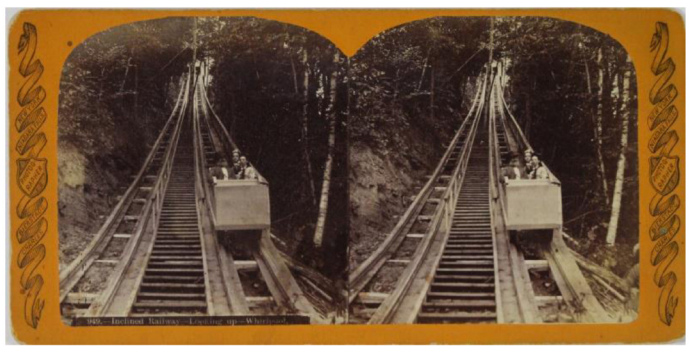

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